

The School Musician



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Student Conducting
Trombone
Violin

•
March
1936

Theodore Jacobs, B♭ Clarinet
Elgin, Illinois
First Division

1935 National Solo Contest
See Who's Who

The French Horn ★

THE FRENCH HORN is an illustrious descendant of the ancient trumpet. Its development may be traced down through the ages among savage tribes as well as in the ancient civilizations of Greece and Rome.

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The WALDHORN bore a striking resemblance to our modern Mellophone although it had no valves or holes in the tubing as in the Cornetto. It was used extensively as a hunter's bugle or signal horn. In fact the German word, WALD, means "forest." During the time of Louis XIII the tubing was more than doubled in length so that three large circles of tubing hung obliquely around the body of the player, resting on his shoulder.

Louis XIII, an enthusiastic hunter, invented an extremely complex system of hunting calls. The horn was as essential to the hunt as the bugle is important in an army. But because of its association with the hunt, early European composers and musicians did not consider it to be worthy of association with the more refined violins and other instruments of the orchestra. Its addition to instrumental ensembles was bitterly opposed.

In consequence it was not until the early part of the 18th century that it was used in serious composition. In 1720 Handel used the hunting horn in his "Radamisto." Bach also scored for the horn. The Waldhorn became quite popular in France.

This popularity was credited to Gossec, 1757, who wrote two arias for a famous soprano in the Paris opera. These arias were scored with obligato parts for two horns and two clarinets. Other composers followed Gossec in writing important parts for the instrument which had become known as the French horn. The parts demanded more and more virtuosity on the part of the players so that it became necessary to add valves in order to execute the difficult fanfares and solos that were being composed.

"Who killed Cock Robin?" is about as easy to answer as to answer the question as to who was responsible for



the addition of the first valves on the French horn. Blumel, an oboe player, and Stölzel, a German inventor, were both credited with this important step in the evolution of the French horn, although some writers give full credit to one John Shaw who secured patents for rotary valves for the French horn in 1824.

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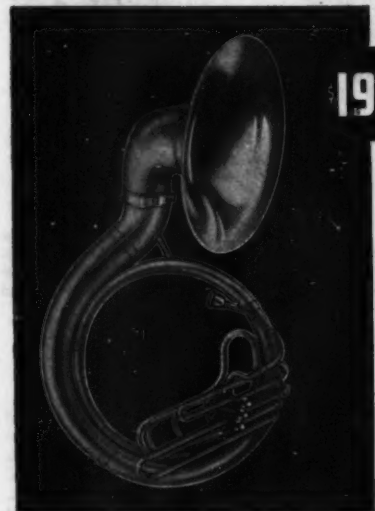
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WE ARE MAKING AMERICA Musical



W. D. Shamberger,

Rosalia, Washington

Our mails have been full of news this past year about the numerous activities and amazing progress being made by musicians in the state of Washington in the movement for the advancement of school music. No small part of this fine work is due to the untiring efforts of a director from Rosalia, W. D. Shamberger.

This man is in charge of the high school orchestra of Rosalia which made such a fine showing in the western contests last year. The orchestra won the Whitman County contest and went on to the Eastern Washington Music meet where it was awarded Excellent rating in Class B. This contest was held in Cheney.

Mr. Shamberger is vice-president of the

Eastern Washington Music association, a newly organized group of school music teachers whose aim is "to further and improve the cause of public school music". The Rosalia director is also chairman of the Whitman County Music contest.

He was graduated from the University of Idaho in 1931, majoring in public school music, with the degree of Bachelor of Science. While attending the University, he played string bass in the University orchestra. After graduation, he taught music in St. John high school, St. John, Washington, for three years.

Mr. Shamberger is now in his second teaching year as a member of the Rosalia music faculty. He is in charge of grade school

music from the fourth grade up and director of the high school orchestra. He is supervisor of the choral work done in the Rosalia schools and is in charge of the beginners' band for seventh and eighth grade students. He also teaches high school classes in sight reading and sight singing.

Each summer, since his graduation, has found Mr. Shamberger engaged in further music study, and winter nights are often occupied with his work on his master's thesis.

Yes, the circle of workers in our great campaign has broadened to such proportions that it now includes even our uttermost boundaries, and that knowledge gives us strength to go on with even greater zest so that our country may be wholly united by the common and magnificent bond of music.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Official Organ of the
National School Band Ass'n
A. R. McAllister, President
National School Orchestra Ass'n
Adam P. Lesinsky, President
American Bandmasters Association
for the School Band Field

Robert L. Shepherd, Editor

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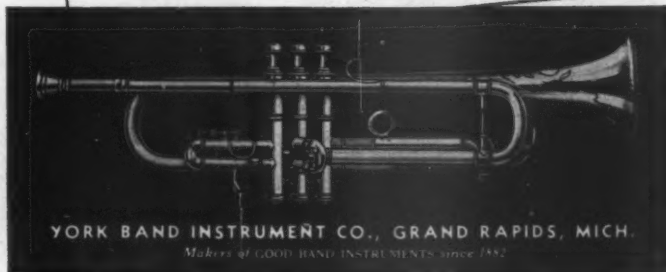
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News and Comments

● The Annual Twenty-third Anniversary concert of the Joliet Township high school band is scheduled for presentation in the auditorium of the school on Friday evening, March 20, at eight o'clock.

As is his custom, President McAllister has a wonderful program planned, including the delightful surprises which have always distinguished these annual events.

Mr. Harding's Annual Concert

● "Equal to any concert band of professional players in the country" is Herbert L. Clarke's praise of the University of Illinois concert band. "Colonel" Austin A. Harding's Forty-sixth Anniversary concert held in the auditorium on the evening of March 5 fully vindicated Mr. Clarke's comment.

We give you the program: Overture to "Prince Igor," *Borodin*; Introduction and Finale from the symphonic poem, "A Hero's Life," *Richard Strauss*; cornet solo by Winston E. Lynes, "Willow Echoes," *Simon*; Wotan's Farewell and Fire Music from "Die Walküre," *Wagner*; Symphonic Rondo—Til Eulenspiegel's Merry Pranks, Op. 28, *Richard Strauss* (this number featured the Eb clarinet, and "E-fer" Kjos was on hand to perform the score for that instrument); Overture—The Russian Easter, Op. 36, *Rimsky-Korsakov*; Vienna—1913 (new) *Bainbridge Crist* and March (as yet unnamed), *Harry L. Alford* (This new march received its first performance on this program, and Mr. Alford heard his work for the first time that evening. The piece was heralded a "hit.") Suite—Leaves From My Notebook (a) The Genial Hostess, (b) The Campfire Girls, (c) The Lively Flapper, *Sousa*; Two American Sketches (a) Nocturne, (b) March, *Griselle*; Coronation Scene from "Boris Goudounov," *Moussorgsky* (In the performance of this work the concert band was augmented by the first and second regimental bands and the organ.); Finale—Pomp and Circumstance March No. 4, *Elgar*.

Mr. Harding was generous with his encores. Closing the concert, the entire band played Harry Alford's arrangement of "The World Is Waiting for the Sunrise" with a stirring brilliancy that thrilled the audience into wild applause.

The interesting program notes, which we read after the concert, had the decided effect of making us want to hear the numbers all over again. We hazard the prophecy that few in the audience had the time, the light, or the right glasses to read these notes when they should have been read, before the numbers were played, and we are wondering how long it will be before the push-button age will think up some synthetic system of getting such important concert information to us at the right time. The information contained in the program notes of any concert, if known to the listener, would substantially enhance his enjoyment and understanding of the music, and some smart director will surely one day introduce some form of modulated public address system that will do the trick.

Southern Illinois Clinic

(Picture below)

● The First Southern Illinois Band clinic was held in West Frankfort high school Saturday, January 25, and all of the reports received concerning this meeting have been most enthusiastic ones. The bandmen gathered early for a long and interesting session augmented by a clinic band consisting of grade and high school band members from bands of the directors attending the clinic. The clinic band of 165 members was directed by H. E. Nutt, of the VanderCook School of Music, Chicago. Two hundred and forty-five other band students attended the clinic.

The program included a talk on "Taking the Mysteries out of Elementary Music Training," by E. J. Fitchhorn, head of the music department in Delaware, Ohio; a demonstration of training a beginners' band,

by Mr. Nutt; and a discussion of "Band Music in Our Grades," by C. A. Waller, superintendent of schools in West Frankfort. Harry Ruester of St. Louis spoke on "Percussion Problems," and Mr. Sherrard of Clayton, Missouri, discussed problems of the beginning band. T. W. Paschedag, West Frankfort, was chairman of the event.

Texas Bandmasters' Convention

● Just a few weeks ago Texas band directors met for their annual convention in San Antonio. William Revelli of the University of Michigan was guest conductor. Nearly 160 directors attended the clinic, many of them bringing their bands which participated in the grand parade.

At a business session the name of the organization was changed from the Texas State Band Teachers association to Texas State Band and Orchestra association. Lloyd Reitz of Weslaco was elected president for the coming year. Mr. Reitz's high school band was the official band for the clinic. The clinic work consisted of playing about sixteen numbers, required contest numbers for all four classes in the four divisions of the state. The band also gave a concert under the direction of Mr. Reitz. Mr. Revelli directed "Safari", by Holmes and Fillmore's march, "His Honor", at this concert.

Minnesota Holds Clinic

● Drifted roads and 28° below weather, failed to daunt the enthusiasm of the Minnesota bandmasters and orchestra directors when they met for their clinic early last month. Over two hundred and fifty persons attended the clinic, with Capt. Taylor Branson, conductor of the United States Marine band, as guest conductor of bands, and Henry Sopkin, director of the Lake View high school orchestra, Chicago, in charge of the clinic orchestra.

Gerald Prescott and his University of Minnesota bandmen were the gracious hosts. Leo Liegl, formerly with the Minneapolis Symphony orchestra, gave some interesting material on clarinet ensembles and had charge of a clarinet quartet. Virginia Hicks gave



solos and demonstrations on the flute. A French horn quartet from the Roosevelt high school of Minneapolis gave a performance under the direction of Orrin Henning. A. M. Wisness of Willmar, Minnesota, discussed "Contests and Festivals".

Bandmasters and orchestra directors from many states attended the clinic. Large representations were present from Iowa, North Dakota, and Wisconsin.

• • •

Revelli Heads Iowa Clinic

• William Revelli was the guest conductor of the Iowa state clinic held February 21 and 22 in Iowa City. With almost impassable roads, which cut the attendance almost thirty per cent below previous years' records, nearly three hundred bandmasters and orchestra directors were present at the clinic.

An all-Iowa high school band with 110 school musicians was a feature of the program. The University of Iowa band, under the direction of O. E. Van Doren, played contest numbers. G. P. Clapp, head of the department of music at the University of Iowa, gave a demonstration with the University Chamber Symphony orchestra. William F. Ludwig spoke on percussion methods.

• • •

National Champion's Concert

• A program which will long be remembered by the eight hundred and more parents and music lovers who attended was the concert given the latter part of January by the Cleveland Heights, Ohio, high school symphony orchestra. The program was built by conductor, Ralph E. Rush, and included almost everything a high school orchestra could and should play, both from the point of view of the orchestra members and the audience. The first half of the con-

cert was strictly classical in nature. The second half contained music to delight the hearts of everyone in the audience.

• • • • •

They Get Around

• An organization which is doing splendid work toward the advancement of music is a group which calls itself "The In-and-About the Twin Cities Music Educators' Club" of St. Paul-Minneapolis, Minnesota. The members of the club hold luncheon meetings at the Minnesota Union the second Saturday of each month. The main object of this organization is to promote the interest of music educators in the teaching of music in the schools and educational institutions, and the general improvement of teaching.

Dr. Carl W. Boardman of the college of education, University of Minnesota, addressed a recent meeting on "The Social Viewpoint of Music". Other topics which have been used for general discussion are "Are We Teaching Music or the Child?" and "Voice Work in Classes". The March meeting will be in the form of a general discussion on "How I Check My Professional Growth".

The officers of this busy group are Bessie Stanchfield, St. Cloud, president; Chester Belstrom, Minneapolis, vice-president; Bliss C. Mapes, University of Minnesota, secretary; Arlys Denzel, Mound, treasurer; and Bessie E. Kubach, publicity chairman.

• • •

The committee which has been appointed to select the official Texas Centennial March for bands and orchestras is composed of the following Texas bandmasters, headed by Ellis B. Hall of Amarillo: D. O. Wiley, Lubbock; Everett McCrackan, Waco; R. J. Dunn, College Station; and N. J. Whitehurst, Huntsville.

Sousa Grave Flag Maintenance FUND

• **SCHOOL BANDS** everywhere are gathering pennies and dimes for their contributions to the Sousa Grave Flag Maintenance fund. Letters from all sections, commending the plan as set forth in the February issue of *The SCHOOL MUSICIAN* are pledging contributions. The purpose, you know, is to create a small fund for maintaining a fresh, clean flag on the grave of Lieutenant-Commander John Philip Sousa in the Congressional* Cemetery at Washington. The fund is to be in the handling of President A. R. McAllister.

A large fund is not required, and bands again are requested to make small contributions of from five to seven dollars. Small coins from individuals are welcome. This is the first opportunity school bandmen have really had to express their loyalty and love for the March King in a silver offering, and school musicians, encouraged by their directors, are responding.

Although actual results have not been expected at this early date, a few contributions have already been received, and these are listed below. All contributions will be listed in this column each month as they are received.

F. W. Miller, Chicago.....\$1.00
Herbert Thayer, Hiram, Ohio..... .25
Wm. F. Ludwig, Chicago..... 1.00
Lenoir, North Carolina, High school band; James C. Harper, director... 5.00
Price Hill Civic Drum & Bugle Corps, Cincinnati, Ohio; Louis Sotkert, conductor..... .50

And here is a letter from Taylor Branson, director of the United States Marine Band, which reads in part:

"This very old cemetery is in the southeast section of Washington, D. C., and is about seven squares from our headquarters, the Marine Barracks, where the March King, as a boy, served his apprenticeship in the United States Marine Band in 1870 and where, as Leader of the Marine band from 1880 to 1892, he directed the activities of the band. May I say that many members of the Marine band living near this cemetery take an interest in the grave of John Philip Sousa, very often weeding the plot in the summer time. I think the idea of a Flag Maintenance fund is a very good one, and if it should be brought into being, you may be assured that I, as Leader of the U. S. Marine Band, and everyone connected with our organization, will do all in our power to carry out the provisions of this fund. With every good wish for your continued success, believe me to be, sincerely yours, Taylor Branson."

*Our February article gave Arlington Cemetery as the burial place. This was a typographical error.

Annual Meeting of the N. S. O. A.

• **THE ANNUAL MEETING** of the National School Orchestra association will be held at the Hotel Pennsylvania in New York City on Wednesday, April 1st, at 2:30 P. M. All members are urged to attend this meeting. All orchestra leaders, instrumental supervisors, and other teachers of instrumental music are invited to the meeting. The active membership fee is \$1.

On Thursday, April 2nd, the National School Orchestra association and the National School Band association will hold a joint luncheon and

discussion. All persons interested in the activities of these two organizations are invited.

An orchestra clinic will be held on April 1st and 3rd, at 8:15 A. M. The clinic will be devoted to demonstrations of how to obtain the best results from an orchestra.

As you undoubtedly know, the meeting is scheduled in connection with the Music Educators National conference. No progressive director can afford to miss this week of important events.

Adam P. Lesinsky.

When the J. T. H. S. Band Invades Manhattan Isle

● **BROADWAY ABLAZE** with lights and night-life . . . smart Fifth Avenue and Greenwich village a bit queer . . . Chinatown . . . Harlem . . . the clack and clatter of Coney Island and the Empire State, dizzy high . . . tug-boats and the Bowery . . . smelly subways and the silk-hat-and-ermine-swank of Park Avenue . . . ships from strange ports . . . Tin Pan Alley . . . 9th Avenue and Central Park, the Automat . . . and the mayor's reception—that's New York.

City of a million thrills, yet a new one to enjoy when the Joliet Township high school band serenades City Hall and opens a week's engagement in the largest and most beautiful theater in all the world.

Yes, if cynical New York will accept this wonderful band from the cowboy west as really a band of high school boys, not of their own professionals in disguise, she'll be thrilled beyond restraint. For a school band like Archie McAllister's is wholly outside the experience,—beyond the wildest fancy of that great music loving city.

But if New York is to be thrilled, what of those hundred-or-more school boys who will verily sip the nectar of professional achievement in their engagement at Radio City Music Hall? Who can number those grown old in



President A. R. McAllister

theatrical and professional music experience, whose lives and work have been spent in vain for such honor? Yet Fortune smiles, deservedly, upon the band boys of Joliet High—the champion school bandmen of the world.

But the trip,—it comes as one of the stellar features of the Music Educators National conference opening at the Pennsylvania hotel on March 29. The

official invitation came from Mr. Herman F. Smith, president of the conference.

The band will leave Joliet by special train on Friday evening, March 27, stopping on Saturday for a few hours' sightseeing at Niagara Falls and arriving in New York early Saturday evening.

Officially appearing for the first time, the band will open the conference at its first general session in the Metropolitan Opera House at 9:30 Monday morning. Then off to the battery, a short concert-serenade to Mayor LaGuardia, and an official welcome such as only proud, guileless New York can give.

At the Tuesday morning session starting at 8:15 at the Pennsylvania hotel, the Joliet band will participate in the band clinic. And on Wednesday evening in a concert at Madison Square Garden they will join the associated glee clubs of America and play for a background of twenty-five hundred voices. Forty-two associated clubs will be represented with the band in this event.

Then on Thursday the big thrill comes when the band makes its opening appearance at Radio City Music Hall. The entire bill of the week has been built around the band with ap-





Silent players: Archie McAllister, Jr., twirler; James Libkie, drum major; Phyllis Anderson, sponsor.

propriate stage settings and lighting effects, the managing director of the theater having flown to Joliet to study the band's uniforming, colors, and stage appearance. The stage production occurs four times daily.

Leaving New York on Thursday, April 9, the band makes its next concert appearance at Philadelphia where, through the work of George Frey, they will play a special program for the schools of the city in Irving audi-

torium. This concert is under the auspices of the university of Pennsylvania.

Glimpsing the landmarks of that historic city, the train rolls on to Washington, D. C., where Lieutenant Charles Benter, director of the United States Navy band and of the U. S. Navy Band school, will head the reception committee. The Press and Kiwanis Clubs, George Washington University, and governmental officials are planning royal entertainment. The seat of federal government holds unfathomable interest for any high school boy, and who can say to what dizzy heights of inspiration close contact with the "brain trust" may bring? And Saturday evening a hundred-or-more tired and bewildered school band musicians will board the train for their modest and peaceful home town in Illinois.

All hands have joined unselfishly to make possible this grand trip. The Bureau for the Furtherance of School Music; the spirited and enthusiastic Band Parents association of Joliet in co-operation with the superintendent, the school board, and the city administration; the local merchants and private individuals; the Band Instrument

Manufacturers association and some of the individual music publishers—all have contributed moral and financial support.

While in New York the RCA corporation is having the band make some recordings, likely of the National required numbers, and plans for some broadcasting are evolving. Several European concert tour managers are perking interest in taking the band on an European tour this coming summer. At least the band will go so far as to accept the French Line's invitation to be guests on that floating palace of the Atlantic, Ile de France, which will be in the New York port for the week.

So, at least until the National Contest at Cleveland, Joliet will have to forget bridge and monopoly, golf scores, operations, and the big fish that got away, while they listen to the heroic tales of life in a great city. The borrowed resplendency of Manhattan will hang like the northern lights over a hundred-or-more dinner tables for weeks to come, and it may be another semester before eyebrows will settle down to normal in certain sections of the high school. But alas! may the medal of honor never tarnish in the hearts of those lucky boys.

Another Treat for the Conference Cleveland's John Adams High School Orchestra



Amos G. Wesler, director of the famous Cleveland orchestra.



● PAINFULLY REDUCED from its regular hundred, down to eighty-five players, the John Adams high school orchestra, First Division Class A winner at the 1935 National Contest in Madison, Wisconsin, last spring, will do the symphonic honors at the New York conference, officially appearing, it is planned, at a general session in the Metropolitan Opera House on

Thursday, April 2. They will participate in many events of the conference, expect to do some broadcasting, and will take full advantage of the educational opportunities offered by the city, during their week's stay at the hotel New Yorker. With eighty-five players, the orchestra will still maintain its full symphonic instrumentation. Numbers in preparation include

Overture to "Oberon" by Weber, "Ballet Suite" by Gretry-Mottl, and Prelude to "Meistersingers of Nuremberg" by Wagner.

Director Amos G. Wesler (insert) is to be congratulated upon the signal recognition of his fine work. The John Adams orchestra performs with professional finesse and is among our finest musical organizations.

"What Music we'll have when these School Musicians grow up!"

Says Mayhew Lake

America's Foremost Arranger

● IN THIS DISCUSSION of bands, I should like, first to mention "bands" as we formerly knew them—the professional bands such as the Sousa, Innes, Pryor, Liberatti, and other good bands. These bands were popular because they were *good*.

Of course, those were not the only fine band leaders, but there was an overabundance of the other type, who eventually brought about the decadence of bands. The cornet, clarinet, or trombone player who couldn't keep his place in a part, while playing at the local theater, became the band leader and anybody who could borrow a horn was in on the deal. Consequently, the word "band" became synonymous with chowder parties and parades—anything that might make the horses in the next county run away.

Then came the movement for bands in the schools. With it came affectation—gushing, and swooning, and rolling of the eyes at the mere mention of "the old masters". Everyone wanted to play "the old masters" before his band was quite sure which end of the saxophone should be held between the teeth. With the members of the Herbert, Hadley, Boston Symphony, or other equally reputable organizations, I cannot recall the necessity of smelling salts at the mention of the "dear old masters". They set the hurdles too high for such affectation. They were the exact opposite of the usual town band, where the leaders (with some exceptions) never took the trouble to learn music.

The latter were satisfied with a tiddle-e-i for cornet or trombone, all on two chords (usually wrong ones) or a toodle-oo on the clarinets while the brass lambasted "Swanee River" and the natives yelled.

Europe has always been miles ahead of us with its bands. The band instrumentation of the Garde Republicaine band of Paris starts with a wealth of flutes, with four E-flat clarinets, *everything* in the way of full family groups of sarrusophones, saxophones, horns (including altos), and trombones (including tenors).

Everyone knows the thrill of a sudden transition of color. In such a band all effects, except strings, are possible. It is a veritable human organ. Several conductors have asked me, "How can I have that instrumentation? I can get the men, but every arrangement would have to be a special one."

The answer to that is that the kids are coming. And don't let anyone tell you that there is anything the matter with the "younger generation". They want to know the *why* of everything, and they refuse to be led around by the nose. They stand up in class and give you a good sound argument, and then drop around to the house to finish it. Nine out of ten of them have long since passed the point, musically and intellectually, where the oldsters have been doing a Rip Van Winkle for forty years. We'll have arrangements that are compositions written for *band*, because these kids learn orchestra and know what to avoid in band, and we'll have arrange-



It is doubtful if any man in America has more close friends with bands of all classes than Mayhew (Mike) Lake. At some time or other he has written and arranged for, it would seem, almost every cornet and trombone soloist in the country. The desks of Victor Herbert, John Philip Sousa, Dr. Hadley, "Roxy", and practically every composer and director of note have carried his works. Above, as he appeared last summer at the Williams Music Camp where he teaches arranging. > > > > > > >

ments galore. The kids will make them.

Right here I would like to say a word of praise for the teachers. If there is one class of people that deserves ten times what it gets it is the group of hard working, painstaking teachers, the professionals whose names have been made. A fine example of this type of man is Harold Bachman. He always has a fine band. He is a fine leader, loved by everyone that ever played under him. That's saying a lot among professionals. Men like Bachman step up the morale of the whole country.

Yes, teachers, the whole future of the bands is in the hands of the youngsters. Leave it to them.

And now let us consider the arranger. We often hear the terms "band arranger" or "orchestra arranger". There are no such things. Either a man is an arranger or he is not an arranger. If he is, he certainly should know how to write for *all* instruments, be able to hear, mentally, the tone of each and also the blend of several together.

If an arranger has learned only band arranging, he is only half equipped. If he knows orchestration he is fully equipped, because he has every band instrument in his full orchestra.

If one is to study music, and is not a violinist or pianist, how can he expect to contact good music, *except* through orchestra scores? Surely he will not study them at second hand through the medium of band arrangements, which may be maltreated orchestral numbers.

It has been said that a band is not inferior to an orchestra. Why invite ridicule? How can a band be equal to an orchestra, if that orchestra contains everything in the band, *plus* strings? After all, strings come first in music.

This brings us to what is a thorn in the flesh to many serious musicians, namely, the arrangements for band of numbers that were *absolutely conceived for strings*. This should *never* be done, although, I confess, I was once forced into it. Never again!

It is bad enough when orchestra numbers are "arranged for band" by someone who is unfamiliar with the orchestra, and, sometimes, equally unfamiliar with the band instruments. When it results in a pianissimo for 'celli (above the bass clef staff) being transcribed for tuba, it ceases to be funny.

Many so-called "band arrangements" are simply transpositions of the orchestra parts, sometimes without due regard for registers. I find that some of my college boys have been taught

to "arrange" in this way. These boys often come to my home and ask me to look over a band score taken from such and such an orchestra score. I always refuse. That is not arranging. It is a copyist's job, one that any one of the several hundred in New York would do just as well, if not better. I tell these boys to go back and harmonize and counterpoint the simplest melody they know, and then let me see it.

A prominent musician who attended one of my classes remarked, "After all, Mike, arranging is ninety-five per cent harmony and counterpoint." He is right. The sum and total of an arrangement, the effects, general and individual, are wholly dependent upon the original concert key sketch. If that original sketch is good *anyone* can distribute the parts. If, however, the original is meaningless, no amount of instrumentation can ever make it anything more than it is, *except*, when the arranger takes the bull by the horns, composes something that will hide the original, but allows the original to stand as background.

Speaking of the "choice of instruments", every individual is entitled to his own tastes and opinions. What one might like best on the clarinet, another would prefer on the oboe. Both are justified, and both are right.

Let us return for a moment to transcriptions. Many pieces transcribed for band, from orchestra, are unsatisfactory when the parts are simply transposed. That is *not* a transposition. The piece may require a differ-

ent treatment in band. Those liberties are accorded the transcriber. Does anyone suppose that the parts of an organ prelude, played by a major symphony orchestra, were copied from the organ part?

All that the original material obtains remains intact, but certain effects are built up (or down). In fact, with all harmonies given the arranger must know his choirs and never cease to perfect the balance. More arrangements have been ruined by lack of balance because the arranger did not know that the wrong instrument would stick out like a sore thumb than were ruined by poor harmonizations.

Arranging is like a disease. You either have "it" or you don't have it. If you have it you can't let it alone. If you don't have it no amount of schooling or perseverance can give you the "something" that draws the line between a good arranger and a poor one.

Life may begin at forty for some people, but not for arrangers or composers. The type of arranger that blossoms forth at that age resembles the playboy who, with one foot in the grave and the other on a banana peel, starts to step out and cavort around while his bones squeak. Those same bones squeak loudly in the arrangements of delayed and frustrated genius. If the arranging bug is in the blood it must come out early. My first arrangements were played in Boston when I was twelve years old. My first publications were made when I was sixteen.

An arranger senses a good arrangement immediately, when he has gone through several measures of "inside parts". When Victor Herbert first sent for me, he quizzed me, then finally said, "I see you know something of my arrangements." I said, "I know everything you have ever done." I might add here that when I first looked at an arrangement by Harry Alford or by Karl King I didn't need to look far. They both have "it" naturally.

Some of the youngsters are doing great work in arranging. They are going places. I have proven to them that every hour's hard work will bring them not only satisfaction, but money; that, if there are many failures in the music business, there are just as many in every other line of endeavor; that it is possible to make more money than many prominent business men make, besides having a lot of fun doing it.

I only hope that I am here to see all that I know is going to happen with those kids behind it. I would like to be able to pat them on the back and say, "I told you so."

COMING

Some of the best articles we will have had the pleasure to publish are scheduled for early appearance in *The SCHOOL MUSICIAN*. Our writers delve deeply into every phase of instrumental music with a wealth of coaching, practical help, and advice applicable to the problems of both director and student alike. For immediate publication the subjects include:

FRENCH HORN

STUDENT CONDUCTING

The New U. S. Navy Band School

Dr. Joseph E. Maddy's School
on the Air
Watch for these articles.

Enlarging the Piano Score into A Small Orchestra

Beginning a Series By Don Wilson

Noted Writer and Composer

● IT OFTEN HAPPENS that a musical director or student finds it necessary to arrange a number for the various instruments of the orchestra. Frequently no orchestration is available for a song, and one must be provided in a hurry. At such times it is highly convenient to possess the rudiments of orchestral arranging.

In a few short articles we will try to give an outline of the essentials of such instrumental writing. It may surprise you to know how simple the matter is, providing you have a basis of practical harmony, a "good ear", or an unusual talent for such musical construction.

There are a great many very useful textbooks on the market covering all phases of the subject. The great drawback to them is that they require months of patient study before any actual writing may be done. Later on, we will append a list of the best modern works on instrumentation, but for the time being they will be unnecessary.

The average person in making an orchestration is not writing for a symphony. If a number is to be played



by a small school or amateur orchestra, it may be for a very unorthodox and motley assortment of instruments. Also the players may not be able to play all that is listed as "easy" in the published charts. As the old "gag" has it, the author of the text may know that a player should be able to



negotiate a certain passage, but does the *player* know it?

So from the beginning we must consider what sort of group is going to perform what we are arranging. If we have an outfit consisting of two violins, a trumpet, clarinet, and piano, there is small point in scoring for contra-bassoon and Eb clarinet. (Mr. Kjos and the U. S. S. P. E. E., please note.) Of course, for publication, parts for all instruments must be included with an intricate system of cueing to care for the absentees. For the time being let us assume that we are to write for a definite number of instruments all of which will be represented at rehearsal.

As most of us know, instruments are classified in groups of similar tone color. Thus we have the stringed instruments, or more familiarly the *strings*. In orchestral terminology this means those instruments played with a bow, although in dance work we have the plucked strings such as guitar and banjo. The harp is closely

allied in structure if not in tone. The piano, although a cross between a snare drum, glockenspiel, and dulcimer, is also generally put in the fringe of this classification.

The *woodwinds*, more often made of metal, are those blown instruments without brass mouthpieces. Included are the flute, oboe, clarinet, bassoon, and their derivatives. Except for the flute their tone is set up by a vibrating reed.

The *brass* consists of cornets, trumpets, horns, trombones, and other of their ilk. They are the lineal descendants of the ram's horn, conch shell, and straight military *clarion* of ancient times.

Percussion includes what was once known as the "battery"; snare and bass drums, tympani, tom-tom, cymbals, gongs, bells, and the other delights of the noisy celebrant.

If we had a complete family of each of these groups, it would be simple to write harmony in four or more parts with a smooth and perfectly blended ensemble. For instance, if we were lucky enough to have four flutes for which to write, the chord could be divided up without the slightest trouble. But how should it be written, say, for a flute, violin, clarinet, and 'cello?

Before we could allot the parts intelligently we would have to know the tone color, range, and carrying power of each instrument. We would also have to allow for the matter of difference in pitch of transposing instruments. This involves some little research, so for a starter let us take an easy piano part and arrange it for strings alone. Since all strings sound where they are written (except the double bass) we can, for the time being, forget the terrors of transposition. We will, however, have to wrestle with the little known alto clef. This survival of the age when clefs

were as plentiful as fugues has prevented many a poor violinist from becoming an adequate performer on the viola.

The string quintet is composed of 1st violin, 2nd violin, viola, 'cello, and bass. This gives us relatively the soprano, alto, tenor, bass, and sub-bass. These comparisons are misleading, for the ranges overlap as you can see, and the total range is much greater than a vocal group could attain.

Everyone is familiar with the tonal qualities of the strings. The violin has been sometimes called the "king of instruments", but in the hands of one with not too acute perception it is also musical enemy No. 1.* In learning to play the noble fiddle one starts in at the bottom both literally and figuratively. All strings are played with the left hand in various positions. The first position is that in which the left hand is placed well up toward the "peg-box". The limits of range in this position are the G below the B above the staff. In a pinch, a precarious C may be obtained by over-reaching. For beginners this is the limit. For those more advanced who proudly assay the third position you may safely write a high D. The next (as usually learned) is the fifth with a rather dubious high F. This is a pretty safe place to stop unless you are writing for professionals who can gallop nimbly up to the bridge and back without the flicker of an eyelid. Sometimes the audience flickers considerably even when the performer does not. As the fingers fall closer together in the upper octave, the difficulty of playing in tune becomes greater. So gauge your victims and spare the listeners high tones unless you are sure that they can be hit painlessly. After all, violin music has been analyzed as the effect of a horse's tail drawn across a sheep's mesentery, and the result is often not ethereal.

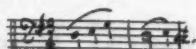
The second violin is, of course, no different than the first. The part written for it is customarily lower than the first and to that extent may be easier. To offset this advantage many second parts involve the playing of "double-stops" or chords. A really good second violinist is a rare bird and invaluable to any orchestra.

The viola is a larger version of the violin. It has no E string but adds a C below the violin G. The tuning is exactly an octave above the 'cello. The tone is more sombre and subdued than the violin. It is a marvelous

mixer, blending well with any other tone color. Technically the viola is on a par with the violin but does not show off to advantage in florid passages. The lower register is the most characteristic and effective.

The 'cello has three fairly distinct tonal registers. The lowest octave makes a good bass for string quartet. The low strings are heavy and sluggish and do not allow for any great clarity in rapid passages. This register is often used with the double bass in octaves.

The middle third, including the D string, gives a soft and pleasant, but not very penetrating, tone. Melodies in this register are effective if doubled either in unison or the octave. For example:



As a melodic passage is stronger written



The 'cello A string provides the tone we usually associate with the instrument. It is incisive, lyric, and a bit nasal. On a poor instrument it is penetrating and whining, but on a good 'cello, played with a strong *vibrato*, it is a tonal color of the greatest beauty.

It must be constantly kept in mind that the high tones on any instrument have the greatest penetration. The term high as used here is relative and does not mean high in pitch. For instance, on a 'cello, has much greater body and carrying power than on a violin. This affects materially the matter of tonal balance in scoring.



We now come to the double bass, often called the string bass to distinguish it from its cavernous cousin, the tuba. It is also facetiously termed the "bull-fiddle" and "dog-house". A good bass, well played, is the most valuable asset of an orchestra. It furnishes the harmonic foundation for the whole group. In addition it can very largely control the rhythmic beat as well. Time spent on writing a good bass part is well invested. An incorrect or poorly written bass will ruin any amount of clever treble contrivances.

On a cheap bass the lowest tones are thin, flabby, and of rather a "ropy" quality. On a good instrument they are deep and sonorous. For amateur

purposes the low E and F, at least, may be well avoided.

Owing to the wide gap between tones and the weight of the strings, the bass is hard to play rapidly in the lower register. In the higher registers an expert, like Schmuklovsky, can play violin concertos with ease on the bass, but for the average run, written D or E above the bass clef is a good place to stop.

There is one characteristic of all string technic that must be carefully considered. That is the difficulty of jumping across strings. For example, such a jump as



is extremely awkward in the first position. The B is taken with the first finger on the A string, while the low G is "open" with no fingering necessary. In order to make the jump the bow must hurdle the D string entirely. In the third position with the B produced on the D string there is no difficulty.

Now to get to work. As a first experiment let us tackle a string quintet arrangement of a simple four part number such as "Now the Day Is Over". You will find the complete copy in almost any song book. Remember, the viola part is in the alto clef and the bass is written an octave higher than it sounds. Here is the first measure scored:

1st Violin

2nd Violin

Viola

Violoncello

Bass

When you have finished this, "put it up" an octave higher, and arrange it for four violins.

Then two violins, 'cello, and piano.

If you would like critical comment on your arrangements, send them to the writer, care of The SCHOOL MUSICIAN.

Next month—The Woodwind.

* (Always excepting the E_b clarinet, which is in a class by itself.)

I Give You My "Standards of JUDGMENT" for Playing the Saxophone



By Cecil Leeson

America's Foremost Saxophone Virtuoso

● WITH THE CHAOTIC conditions existing in the field of saxophone playing today, with numerous players advocating various systems or styles of playing, and with a deluge of articles appearing in various periodicals expressing almost as many conflicting opinions, it is no wonder that saxophone students, lacking the experience necessary to discriminate between fact and fancy, find themselves often in a state of hopeless confusion.

To separate truth from the personal idiosyncrasies, which so often color it, requires good judgment, and he who possesses this most precious of attributes is indeed fortunate. Good judgment, like other faculties, grows with right use, and is formed, first, by thinking logically about the matter under consideration, endeavoring to see in advance advantages and disadvantages in any contemplated course; second, by acting along the lines decided and, checking the result, discover errors or faulty reasoning, if any, in the forecast; third, by applying the knowledge thus gained to the next problem encountered.

A person may possess judgment, even to an extraordinary degree, but for its exercise, he must have some measuring stick which will enable him to form opinions in line with the facts; and it is the purpose of this article to suggest certain standards which the writer has found useful in that capacity in relation to saxophone playing.

The first subject to be treated is, of course, tone, for without this, no musical instrument has the slightest

excuse for existence. As the tone makes its appeal through the ear, it can be readily seen that it is foolish to have unpleasant sounds associated with it. Consequently, when statements such as, "The saxophone is a reed instrument and should have a reedy (buzzy) tone," and others like it are met with, they can be discounted at once. Buzzing, rasping, excessively wide vibrato, and other extraneous noises certainly cannot be enjoyable to a musical ear, and for this reason every effort should be made to keep such sounds from making their appearance.

It is not enough, however, to merely eliminate musical static. To be appealing a tone must possess positive attributes such as clarity, fullness, body, evenness of registration, consistent quality from pianissimo to fortissimo, even vibrato, accurate intonation, etc.

Technic, as applied to instrumental playing, may be defined as the ability to overcome the mechanical difficulties incidental to the mastery of a musical instrument, in this instance, the saxophone. In general musical conversation, tone and technic are usually treated as two entirely separate subjects. Actually, they are so interwoven that such a division is well nigh impossible. For instance, there are plenty of mechanical difficulties to be overcome in the acquisition of tone itself; thus under the heading of "The technic of tone production" would come the following subjects: embouchure, breath control, direction of the air stream, use of the mouth and throat cavities, position of

the tongue, plus proficiency in its use in all types of tonguing, and so on. Tone is, or should be, present at all times, regardless of the rapidity of the execution. To play a composition with good quality at the metronome tempo of say 168 would certainly require a much better technic than that needed to play the same piece at the same tempo without regard to tone; for he who does the latter may have an acceptable finger technic, but he has by no means mastered the subject in its larger sense.

Stated positively, some elements by whose presence or absence technic may be judged, include those previously listed, plus the following: clean, accurate fingering; a rapid tongue, perfectly co-ordinated with the fingers, and capable of all types of tonguing (legato, staccato, etc.); the ability to play long passages on one breath; the ability to negotiate difficult ones with apparent ease, and of course, thorough mastery of all registers.

Interpretation consists of the use of all the resources of tone and technic in such a manner as to bring out to the fullest possible extent the meaning of the composition being played. As interpretation represents the intangible side of the art of saxophone playing, it is a more difficult subject to make understandable to the student.

The most necessary element in interpretation is the player's ability to understand and to feel the music he is performing. To the extent that he fails in this matter his performance will be wooden and mechanical; and

even those who do not understand the technical side of music will realize that there is something lacking, for interpretation appeals primarily to the emotions.

Other factors necessary to a good interpretation are tone color (the manner in which, by various means the tone quality is subtly altered to conform to the type of expression desired) and phrasing, although these are more in the nature of tools with which the artist works, and are worthless unless properly used. Interpreta-

tion may be marred by such habits as excessive use of rubato (variable tempo), habitual sliding from note to note, insecurity of pitch, too wide or too slow a vibrato, and other similar faults.

The saxophone student who is in possession of these facts, will find himself in a much better position, not only to estimate the true ability of any player, regardless of name or reputation, but to properly evaluate any advice coming from him as to its worth or lack of it.

Contest or Festival?

. . .

Here are my views on this question.
May we have yours?

By L. E. Smith, Sterling, Colo.

● **MANY HEATED** discussions have arisen out of the question "shall it be 'contest' or 'festival'?" I personally am convinced that the substitution of the festival for the contest is a step backward and that music standards will necessarily suffer from such a policy. Of course, the festival is the easier way, but is it the best way? Does it build up as great a music program in our public schools as is built up under a competitive policy?

In the last analysis the whole question is one of fundamentals. Do we want the incentive of competitive activity to encourage individual and collective development? While competition may not be classed as the exclusive incentive, it is the major incentive of all human activity, whether or not we want to admit it. By competition I mean competitive effort that not only finds superior performance recognized but finds that type of performance rewarded in some appropriate manner.

When the prize is removed, the guiding star of youthful ambition is eliminated. Those of us who have attained maturity may at times reach a plane where we talk of art for art's sake, but when viewed in the cold light of its true significance, every ef-

fort or struggle we put forth has as its objective the production of something that, by comparison, will exceed the accomplishments of another. Everything in life is a struggle with the prize rightfully awaiting the successful.

We profess to be educators, preparing youth for conditions they will meet when they go out into the world on their own. There they will find few festivals, either music, business, or commercial. Merciless, often heart-breaking, competition awaits them in every line of endeavor.

The question is, "Shall we train our students during school life for what they will encounter as adults, or shall we teach them to look for 'festivals' where mediocrity can conceal itself, because no adverse judgment reveals half-hearted enthusiasm or listless effort?" Should we train them to expect this condition, when we know that such a condition does not and cannot exist in the business world?

We all know that more often individual and collective efforts in any line of endeavor reaches perfection when comparisons are made that result in the giving of the laurel to the victor. It is not reducing the argument to an absurdity to suggest that

we might as well consider athletic festivals where there would be no prizes and no competition, where no one would compete either as an individual or as a team and argue that by such methods we could attain the highest type of individual and team results.

If competition and rewards are wrong, we should cease the awarding of scholarships to our institutions of higher learning. We should discourage our students from making special efforts toward the number of valuable music scholarships that are awarded yearly by our music conservatories and summer music camps. We should throw into discard such things as good citizenship prizes and all inducement that takes the form of a reward for superior performance.

If competition is not right, then all school life and school pursuits should be made one grand festival where no award awaits those who work and excel, and no penalty is imposed upon those who shirk and fail.

Youth needs something in the way of material gain to lure it on. We must admit it. An example of the incentive that is behind every worthwhile effort may be found in the little fellow struggling to hold his chair in one of the musical organizations. He may not know much about the abstract things of life, but he knows that he must excel some other boy, if he is to hold his chair.

In the past ten years America has developed many marvelous music organizations. These organizations have been the pride of every citizen interested in musical development. This has been brought about under a competitive policy. We have reached the point where we must decide whether we shall continue a course that has been productive of such outstanding results, or we shall adopt a new policy which will, in a sense, encourage half-hearted and mediocre performance.

We can, if we will, continue to advance, or we can, by our own voluntary choice and selection, lose the ground we have gained, offer nothing to our students in the way of inducement, nothing in the way of preference, place all on the same level, and have a situation where nothing can be gained by honest hard work and nothing lost if only half-hearted effort is put forth.

I cannot see one objectionable thing in the present plan of competition, where organizations not only compete with other schools, but compete with themselves from year to year for a higher rating.

My TEN Commandments for Learning to PLAY

By Wm. D. Revelli, Dir., Univ. of Mich.

The first of a series on what Mr. Revelli considers the fundamentals necessary to achieve better results in our school bands.

● IN MY OPINION the first fundamental necessary for results in our bands is correct position and posture. You will probably say, "Yes, we know that," or "That is nothing new" and I will immediately agree that the subject is not new. Then why take the time or space to write about it? Simply because this essential point so necessary in the proper training of our bands is, strange to say, the one most often neglected and overlooked.

I will agree that many of our better high school organizations have been carefully trained in this point. Also I am convinced that this is one reason why these bands are in the better groups.

Has it ever occurred to you that just as our best bands and orchestras have the best and proper playing position, so do the best players in these organizations usually take the best playing position? It has always seemed to me that there is something about correct position that is very closely related to confidence, self-respect, and assurance in the player's general musical make-up.

It is very unusual to find an excellent player slouched in his chair, his legs crossed and the instrument pointed to the floor. (Although I have seen some professional musicians whose position in my opinion would be a perfect example of what *not to do*.) You might ask: How is it possible for them to play so well while assuming this improper position? My answer is: First I believe they would play still better with the correct position, and secondly the fact that they do play in this position does not excuse, but rather subjects them to criticism. I know of one major symphony orchestra conductor who does not hesitate to call his men on posture and general playing position, and by the way, this orchestra can be heard over the NBC chain on Sunday afternoons.

Would you permit your student to study under the guidance of the teacher whose habits in posture and position are slovenly and incorrect? Can you imagine Herbert Clarke, Frank Simon, Walter Smith, Del Stalgers, Ernest Pechin, or any one of the other great cornetists playing a

Mr. Revelli



solo with the cornet pointed to the floor, or sitting in the Sousa band with their legs crossed, or bending over to meet their instruments? Can you imagine Heifetz, Kreisler, Spaulding, or any of the great violinists playing with faulty careless position or incorrect posture?

Why isn't incorrect posture and position so noticeable in the strings? I believe string players are generally more careful about correct playing position, due perhaps to the fact that proper position on the string instruments is so much more vital in the early stages of study. Also the strings are absolutely impossible to play unless the habits of correct posture are thoroughly mastered from the outset.

It cannot be denied that it is much more difficult to teach the young student the proper method of holding the violin and the bow than to teach the same pupil how to hold the cornet correctly. The hours of practice devoted to the correct positions of playing the violin naturally tend to make for more serious study in the habits of playing with good position.

Some Common Faults

The most common fault found in our average high school bands relative to correct posture is the habit of the student in bending down to meet the instrument. The chief offender of this habit is the average saxophonist, and the worst offenders of the saxophones are the dance band men.

Yes, I know that position depends a great deal upon physical qualifications such as protruding upper or lower teeth, underslung jaws, formation of the lips, etc., yet that is another problem; namely, that of selecting the proper instrument for the student.

Too many mediocre brass players might have been excellent woodwind players, and vice versa, if the instructors would have been given the opportunity or had taken the time to select the instrument best adapted for the respective student.

Yet in spite of the above mentioned physical handicaps I have found it entirely possible to teach these students to assume a fairly good position by tilting the head up or down without affecting the embouchure in the least.

Bending down is incorrect if for no other reason than the fact that it naturally interferes with correct breathing. No one can bend forward without cramping the muscles of the diaphragm and affecting the inhaling of a deep, full, natural breath. Yet it is usually the players in the bands that require the full, deep breaths that are the chief offenders of this point; as the upright tubist, trombones, bass clarinet, bass saxophone, bassoon, etc.

The average drum section also comes in for its share of consideration. Have you ever seen the snare drummers with their drums too low, playing with their sticks almost down to the knees, and others with the drums so high that the afterbeats were made with the sticks wrapped around the player's neck? Have you ever seen the bass drum too high or too low? These faults are, in my opinion, entirely too common.

I find that a short daily drill of about five minutes in the study of correct position does a great deal in developing correct habits for proper positions. The following little drill will prove of value in teaching these habits. If the players of the wind instruments (except sousaphones), are taught to lift the instruments above their lips, about even with their eyes before placing the instrument to their lips they will find that the stooping or bending for their instruments has been eliminated.

Sitting well back in the chair in a natural, relaxed manner with only the shoulder blades touching the back of the chair is a means to help secure correct method of breath control and posture.

As yet we have not spoken of correct positions in relation to embouchure, tone production, intonation, tone quality, technic. All of these fundamentals are more or less affected by faulty playing position. However, that subject would require a full volume. It is 1:30 A. M. Mrs. Revelli has called a dozen times to remind me of my 8:00 A. M. Clarinet One class where I can put some of these ideas into effect. So adios—until another issue.

SHOWMANSHIP

Like music, a magnetic stage presence may be a divine gift to some, but to most of those who have it, study, practice and intelligent instruction are the means by which it has been acquired. It is indispensable to any good performance, and rightly applied it will boost your contest score. As writer of many successful musical comedies and a guide book on stage management, Mr. Bradley has found it necessary to make a careful analysis of stage action for groups and soloists. Herein he offers some practical suggestions for you. > > > > > > > > > > > > > >

● WHEN THE YOUNG soloist steps out on the stage to face his contest judges, or his first audience, he is likely to become aware of a few non-technical problems which are not mentioned in the works of Baermann, Czerny, Sevcik, Clarke, et al.

Nobody bothers to tell him that tuning a fiddle is a comparatively simple process until you try it with a thousand eyes impatiently watching every twist of the peg; or that a clarinet may suddenly assume the proportions of a grand piano when it is carried on the stage—and seem quite as unmanageable; or that he will be overcome with a desire to stand first on one foot and then the other, meanwhile grinning apologetically at his audience.

Musicians who depend upon public appearances for their livelihood realize the importance of stage poise and showmanship. They apply themselves to the mastery of both, and sometimes succeed to a startling degree. Examples in both popular and classical fields are too numerous to need mention, for the professional musician knows that he must not only *be* an artist; he must *look* and *act* like one as well.

This is something that comes only with experience, but the observation of a few simple rules will greatly improve the performance of the young soloist who has not yet had a chance to develop a "stage personality".

In making his entrance he must be careful to avoid an awkward or ungainly appearance. He should study and use the easy, graceful walk known as the "stage walk". The posture is erect but not stiff, with arms swinging naturally at the sides. The weight is carried on the balls of the feet, and

● ● ●
Mr. Bradley wrote "Tune In" . . . "The Lucky Jade" . . . "Shooting Stars" . . . and "Hollywood Bound."



the step is buoyant and springy, and of moderate length.

Custom has established a precedent for the proper way to carry the various instruments when walking on the stage. The soloist should observe this tradition and avoid carelessness in this detail. If his accompanist is a woman, she, of course, precedes him both in entering and leaving the stage.

The tuning should be done as quickly and inconspicuously as possible. It is a good idea to have the instrument already tuned, merely checking it with the piano on the stage.

Posture should be studied. The soloist stands erect, without swaying the body, hunching the shoulders, or moving hands and feet restlessly. He stands quietly, especially during the introduction and interludes, and directs his attention to the whole audience rather than to any particular section of the auditorium. He does not gaze at the ceiling or look off into the wings.

If he is apologetic in appearance, he will cause the audience to be nervous and restless. If he has an air of confidence, and plays as though he enjoyed it and expected others to enjoy it, he will put the audience at ease and win its undivided attention.

The soloist who edges toward the exit during the last few bars of his solo, or who does not wait for his accompanist to finish before starting to leave the stage, is guilty of very poor showmanship. His exit should be deliberate and gracious, and he should receive applause modestly.

If he is unfortunate enough to make a mistake, he should not call attention to it through his facial expression. The average listener will not notice a minor slip that might seem quite important to the soloist. The only thing to do is to put it out of mind immediately and concentrate on the remainder of the solo.

Showmanship is a valuable asset to any performer, and the soloist who is careful to develop it will not only find it easier to appear before audiences, but will also win a much more enthusiastic reception.

» » » » » » » » » » By EDWARD BRADLEY « « « « « « « « « «

Mr. Warmelin Talks on the CLARINET

His lecture on the subject presented to the
assembly of the Fifth Annual National Band Clinic
at the University of Illinois, on January 10th, 1936

• • •
By Clarence G. Warmelin, Noted Chicago Teacher
Formerly with the Minneapolis Symphony Orchestra



● IT IS WITH a very personal and particular sense of co-operative appreciation that I address this assembled body of men, so avowedly dedicated to a great social service, not in the narrow sense of the word, but in the wider connotations which are bound up with the whole aesthetic efforts of mankind in the way of an education in ideals. And as you gentlemen have been and are devoting your best efforts and interests to the educational field in music, I feel honored in being asked to speak on a subject with which I have been intimately associated for many years, both in a professional and a pedagogical capacity. If I may be of service to this ideal, which like the "poet's gleam" is always before all of us, by bringing to you a message which may further the advancement toward our mutual goal, I shall be most happy.

Despite the rapid progress of music training in our educational system, and despite the untiring work of those men to whom such instruction has been intrusted, certain details have had to be arbitrarily neglected; as they are in all such ambitious procedures, in order that a general working basis may be established. I am happy to say that I feel this preliminary stage to be past, and that we are in the dawn of a new era from which shall come greater things than those of which we are at present aware.

As evidence to substantiate this

statement we need only remember this present group and its purpose in meeting here.

One of the aforementioned details, which until the present have been more or less cursorily developed, but to which attention is being directed in ever-increasing intensity, is that group of instruments known as the clarinet family. The clarinet may well be called the most versatile and important of the woodwinds and is certainly the backbone of the modern band. It has had a protracted metamorphosis which has, in part, accounted for its lack of applicable generalities, but gradually, by the patient work of many men, certain principles are being precipitated from the mixture of fact and fancy, hit or miss, which has in general been called clarinet playing, and we are ready, today, to approach this subject with a degree of appreciation and accuracy. However, in general, we do not realize as yet the full and rich tonal variety, which is at our disposal in the employment of this family of instruments. In my talk to you today I propose, first, to speak of certain salient characteristics of the clarinet in general; secondly, to discuss the technical difficulties, which are unique to this instrument; and thirdly, to illustrate, by means of my clarinet quartet, the result of a proper understanding and application of these principles.

The clarinet is the wind instrument most used in chamber music. This

is the natural result of its beautiful tone, wide range of dynamics, and large compass. Few laymen and too few amateur musicians realize the richness and tenderness of its timbre, and in listening to its brilliant voice in the symphony orchestra a most inadequate impression of its delicate nuance possibilities is received. It is only in a smaller combination, such as a quartet, that the full extent of the diminuendo and the other more subtle of its shading propensities, can be realized. The clarinet possesses the astonishing compass of three and one-half octaves, and the four separate registers into which its tonal range is divided give it an almost unlimited capacity for emotional expression. It may be used both as a melodic and as an accompanying instrument.

In contrast to the thin, nasal, bitersweet tone of the oboe, and the pure limpidity of the flute, it is at once as powerful and as agile as either of these instruments, in addition to possessing more grace and body of tone than either.

Mozart and Weber were the first composers to give the clarinet adequate consideration, which is in part due to the technical development of the instrument. Since their time, however, an ever-increasing interest in its possibilities has been shown by composers, and we have works by such modern writers as Stravinsky, Berg, and Honegger. The great master, Brahms, has given us perhaps

the most perfect of the many sonatas for clarinet and piano, although both Max Reger and Saint-Saens wrote fine works of the same character. Spohr wrote three concertos for clarinet, in addition to six songs with clarinet and piano as accompaniment, while Mendelssohn composed two very effective fantasias for clarinet and piano. Indeed, when one contemplates the great names of those who have loved the clarinet, it seems almost a paradox to say that it has been neglected. The point is that the technical aspect of clarinet playing has not kept pace with the demands made upon it musically, and consequently the poor clarinet player is probably the most worried and overworked individual in the modern orchestra or band. It is to this technical side of clarinet playing that I now wish to turn your attention.

At this lecture I shall attempt to speak only of the fundamentals of the clarinet technique, which have been so sorely neglected by both performers and teachers. It is probably an amazing statement to make to a group of musicians when I begin by saying that they do not as yet know how to even hold their instruments, but to paraphrase our great debunker, Ripley, believe it or not, I have never found one player among the hundreds who have come to me with their difficulties, whether an artist or a beginner, whether he has studied with this teacher or that one, I repeat that I have not found one who had either been taught or had developed independently the correct position of his instrument. I suppose this sounds a bit like the old Irish lady, who after seeing her son in a parade, remarked, "Shure, me bye was a wonder, for they was all out of shtep, but Mike."

But all joking aside, I wish to seriously and emphatically say that the statement which I have just made is a fact. And above all else, what could be more important to technic than to have the correct hand position? In the study of other instruments, such as the violin or the piano, the first and last discussions on technic center around this axis, correct hand position. I am certain that it is absolutely essential to clarinet technic. In my work on this matter I have evolved what I believe to be the correct method of holding the clarinet, and I may say that my belief is substantiated by the success of the many pupils who have benefited by these suggestions.

The principles of this method are, first of all, a working along the lines of least resistance as to motion, and secondly, a closeness to communica-

tion in the manipulation of the fingers. The most illuminating way in which to explain this position is by means of a demonstration.

Let us turn our attention to the position of the left hand. (The left thumb lies flat on the tone hole on the back of the clarinet, so that the edge of the thumb only touches the octave key. This permits the opening and closing of the octave key without a sliding movement.) The position of the left hand is attained most easily by first allowing the left arm to hang loosely at the side in a natural manner. Relaxation is the primary aim of this procedure. When this first position has been attained, the left hand is raised and placed on the keys without bending the wrist. The wrist must be straight, with the elbow close to the body. The tendency at this point is for the wrist to be turned in toward the body. Such a "broken wrist" is undesirable, and a straight line from elbow to wrist to the top knuckles of the hand must be maintained at all times. If this line is not maintained, a certain amount of flexibility of technic will be sacrificed, due to the consequent cramped position of the fingers. When this position of elbow, wrist, and hand has been assumed, the first knuckle of the left forefinger should be

directly on the A natural key, and the second knuckle of this finger should rest on the A flat-G sharp key. The fingers of the hand should be flat on the tone holes at all times, and the assumption of the foregoing position will necessitate an overlapping of the tone holes with the finger tips.

As a rule, most clarinet players cover the tone holes with the fleshy tips of the fingers. This is wrong, as it prevents a close contact with the A flat and A natural keys, by making a space between the forefinger and these keys. The forefinger should at all times rest on these two keys, which may be considered as the "master keys" of the left hand position. This position gives the closeness of communication with these two master keys. This hand position may be attained by a little leaning of the left hand toward the clarinet. The fingers should be slightly curved at all times to further contribute to the desired relaxation, and no finger should be straightened out to the full length at any time. Notice that in this correct position the first three fingers of the left hand will be at an angle; the first finger more overlapped on the keys than the second, and the second more overlapped than the third. The second finger is also drawn back a trifle, and the third drawn back a little more. It will be found that if this position is correctly held, the tip of the little finger will be directly over the tip of the long keys of B natural and C sharp. This permits an easy passage to the C natural long key, and the G sharp key directly above it.

The Warmelin quartet which played for the annual National School Band Association clinic; Joseph Erskine, first clarinet; Robert Walden, second clarinet; Norman Rost, alto clarinet; and Eugene Detgen, bass clarinet. At the clinic they demonstrated the possibilities of the color of tone as exemplified by different members of the clarinet family.



When all of the above has been attended to, you will find that you have a "streamliner" position of the hand. I have used this characteristic phrase a good many years before the streamlined auto was even thought of, and I am rather surprised that my modest efforts to produce a clarinet technic should have resulted in streamlined trains, automobiles, airplanes, and—Mae West.

Now let us discuss the position of the right hand. The master keys of this position are the two trill keys for E flat-B flat and F sharp-G flat. If you were standing to the right of me when my hands were in the correct position, you would observe that these two keys were completely concealed by my right forefinger. The three upper fingers of this hand are placed in an overlapping position on the tone holes and are curved slightly for relaxation. I may say at this point that one should never "grip" the clarinet. Only as much pressure as the weight of the fingers should be used. The little finger of this hand should be in correct position, if the other fingers are placed properly. The tip of the little finger of this hand should be in correct position, if the other fingers are placed properly. The tip of the little finger only should be employed on the lower keys—the tip of the finger on the tip of the keys. This again will contribute to a position of complete relaxation, with a consequent ease and facility of performance.

I must add, in all fairness, we must acknowledge that the old artists had technic, plenty of it, but the point is that they were terribly handicapped by the awkwardness of their hand position, necessitated by their unperfected instruments. The heavy wide keys with rollers and the necessity of sliding from key to key created great difficulties. We can only marvel that they were able to surmount these difficulties so brilliantly. But if they were able to accomplish such virtuosity under these restraints, what might they not have done with the new developed clarinet and the new and easier hand position?

Among these titans I need only mention a few, Joseph Schreuers, my teacher, the greatest of all time, Muhlfeld, the man to whom Brahms dedicated his clarinet sonatas and the masterful quintet for clarinet and strings, Stengler of the Gilmore band, the first great American band, and Gustave Schubert of symphony fame.

Before proceeding to the position of the mouth or the embouchure of the clarinet, may I say again that the very rarity of this attention to hand position and its neglect, even among

artists, is evidence enough to justify its serious discussion. I am fully aware that it will come as a shock to many people to learn that there is so much to what has been considered a simple thing. But I have expended a great amount of effort and research in this field, and I have, by a series of painstaking experiments, evolved certain principles, which necessarily and obviously can only be touched upon in this short analysis. But I am hopeful that by this mere outline, which I bring before you today, a more complete understanding of the subject may be stimulated.

The third and last of the phases of position of which I shall speak is the position of the mouth of the embouchure. I am quite conversant with the various embouchures, which the artist and teachers all over the country use and recommend. The fact that such variances and differences of opinion on this matter do exist suggests that some effort has been made to find an embouchure suitable to a wide range of requirements. I have found that the embouchure most suitable for all purposes—in symphony, military band, radio, and theater work, for a good quality of tone, that is, a healthy quality, for resonance, for flexibility and ease of performance—consists of the following:

First of all, I wish to say that the word "flexibility" has not been stressed enough. It means both flexibility of tone and of technic. The flexibility of the lip plays an important part in technic, as it enables an easy performance of intervals. This facility depends on the amount of lower lip used to cover the lower teeth. About the middle part of the fleshy or red part of the lower lip should be placed against the reed. This gives the correct position of the lower teeth inside the lower lip. The upper teeth should be placed on the mouthpiece, about three-eighths of an inch from the tip. The lips should be held firmly around the mouthpiece, not too tensely, and with a light pressure, or bite, with the lower lip. The same pressure should prevail in all registers. The most beneficial results along this line may be obtained by playing sustained tones in intervals.

At this point I wish to dwell a moment on an old fallacy which is still prevalent among many of the players of the old school, namely, the covering of both upper and lower teeth by the lips, in somewhat the manner of the embouchure used in the playing of a double-reed instrument. It is positively wrong to use the upper lip to cover the upper teeth. The upper

teeth should at all times rest upon the mouthpiece. The objections to this unnatural position are obvious to anyone who has tried it, but I will mention a few of them as examples.

In the first place, when eating or talking, the lower lip is employed more extensively than the upper, and is consequently more developed as to muscular control. When using the upper lip in the old style embouchure mentioned you are using a weak member, and as the embouchure is nothing more than a development of muscular control, it is obviously wrong to handicap one's self in such a way.

Also the man using his upper teeth to cover the mouthpiece does not hear the effect of his tone nearly so well as when the teeth are placed on the mouthpiece, for the simple reason that sound is conducted through the teeth to the bones of the skull, and from thence to the eardrums.

These two examples of the difficulties presented by the older embouchure will serve to disclose its fallacious nature. There are many others. In the application of these principles of embouchure I have found that "unteaching" presents as important a difficulty as the teaching of a method itself. Every effort should be used to prevent a misunderstanding and a consequent forming of bad habits, which must be broken before the correct principles may be applied.

What the bow is to the violinist, the tongue is to the clarinetist, and there have been rivers of perspiration and tears of exasperation shed over the attempt to correlate fingers and tongue. The staccato on a wind instrument is probably the only place, on this sphere at least, where the male members of our society are allowed the free and uninterrupted use of their tongues. This alone should merit the study of such a fascinating and unusual opportunity for self-assertion. It is a peculiar thing that more of the ladies have not discovered this novel field of tongue-wagging.

Be that as it may, one of the most important things in tonal production is the attack. What could be more important than the beginning of the sound? I have found that for spontaneous attack the best method is to touch the tip of the tongue to the tip of the reed. The vibration of the reed starts from the tip, and by striking the tip of the tongue on the reed a positive staccato is assured. By employing this principle a positive staccato, from the most delicatissimo to the most robust of style, can be obtained with ease.

Here is a Remedy for Violinists'

Left-Hand

FEAR Complex

● OF THE BASIC forms of left-hand technic the playing of fingered octaves and tenths seems to create a "fear complex" with most students confronted with this type of violin technic. Therefore, it is up to the teacher to overcome as much as possible this difficult branch of violin playing by careful presentation and explanation of the right kind of subject matter.

I advise the practice of tenths be-



By Max Fischel
Noted Chicago Teacher

fore attempting to start the study of fingered octaves. Although it is true that for certain hands it is almost impossible to play tenths, still it would surprise the student how much can be done to lighten this task if fundamental physical exercises are applied. I mean those that fit the case in question.

As a rule most exercises start practicing tenths without preparing the action through the ninth, and also using the forward action continually instead of alternating by using the backward action also. I mean by this the use of the fourth finger for the stretch and also applying the use of the first finger. This will positively insure control when stretching the first and also the fourth fingers.

If the hand is flexible and large enough it will not be necessary to practice using the ninth, but in any case no harm can be done even

though it be used. As a rule the student does not practice tenths often enough, and this is usually found out when passages using tenths occur in some number that is being studied. Therefore, I think it of vital importance to be prepared for just such an emergency by not neglecting to give sufficient study to this important left-hand technic.

The exercises found in example one are basic studies for preparing the hand to play tenths with ease. In line one the movement is forward, using the fourth finger through the ninth. This strengthens that part of the hand and the fourth finger. In line

two you will notice that the action, contrary to that of line one, is downward. This assures a complete spread between the first and fourth finger. Line three also uses a downward motion without removing the fourth finger from the string. Lines four and five should be practiced daily, being a resume of the technical motions found in the first three lines. If you expect to learn to play tenths with ease do not neglect, especially in the early stages of study, to embody these studies in your curriculum.

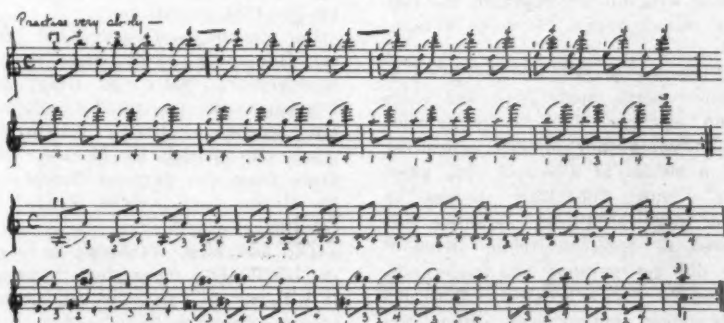
It has been my experience that

(Continued on page 40)

Exercise 1 Study in Tenths



Exercise 2 Study in Fingered Octaves



The Student Takes the BATON

By Hubert E. Nutt

VanderCook School of Music, Chicago

• • •

● "IF I COULD only keep from getting nervous when I direct or play a solo in public, I would get along fine. I study and practice diligently, but when I get up to perform, things don't go the same at all." This letter from a student conductor in Texas is typical of a number of letters received this month, and I am going to venture a few suggestions and comments on this very important problem.

Most people have the wrong idea about nervousness. Nervousness is like electricity—it can be of great service, if properly handled, and it can also do much harm, if we do not learn to control it.

Being nervous is the most natural thing in the world. If you never became nervous I am afraid there would be no hope of your doing much in the music field. So cheer up! Learn to harness that good nervous energy and make it produce results.

There are two causes for excessive nervousness, lack of careful, thorough preparation, and not enough public appearances. A story about a young Chicago man will illustrate the situation.

Last year he entered the preliminary solo contest in his school, but nervousness caused him to "go to pieces" and he lost out. As a judge, I felt sorry for him, for I knew that he had worked hard for this event and felt very badly about it, but after all, a judge must mark on what the contestant does at the particular time rather than on what he had hoped to do. I made a comment on his score card, however, that I would be glad to suggest a way of overcoming the trouble. He accepted the offer and the experiment began at once.

He selected an easier solo and prepared it carefully and thoroughly. Remember the suggestions given in a previous lesson for analyzing the music? He followed that outline and even studied the piano accompaniment so that he knew exactly what was going on during every part of his solo. After rehearsing several times with his accompanist, the testing period began. How he dreaded it!

First, he played for the folks at home. Little spots here and there didn't go just right so he polished them some more before appearing as a soloist at a school club meeting. More difficulties showed up and more study and practice followed to overcome them. Even if he did get nervous and make mistakes, he didn't break down. Gradually such appearances gave him

enough confidence to try the solo at a concert before a large audience.

He was scared, but all of the routine study and experience made it possible for him to go through the solo with very few mistakes or "thin" places. He had studied and practiced the stage deportment suggestions so carefully that few people in the audience could ever guess that he was scared.

I heard him again at the preliminary contest. Though he was a bit nervous it didn't affect his playing or his appearance. No doubt, you will hear him at the National Contest. I hope he never completely overcomes his nervousness, for I am afraid he would become mechanical and set in his playing.

All of the suggestions given this young man apply to your preparation for the student conducting contest. According to the rules, you will be judged on baton technic in beating two, three, four, and six beat rhythms and subdivided beats. Attention will be given to appearance, tempi, clarity of performance, effectiveness (results secured), interpretation, and general effect. You must be prepared to direct all or part of the following numbers on the 1936 contest list:

For student band conductors: "Mirage Hongroise" by Buchtel; "Vision of Cleopatra Waltz" by King; and "Saskatchewan Overture" by Holmes. For student orchestra conductors: "Cosi Fan Tutte" by Mozart; "Andante from the Surprise Symphony" by Haydn; and "Valse Triste" by Sibelius.

The first step, of course, is to get the conductor's scores for the music. It will pay to buy your own scores, so you can mark them up for study.

Begin by analyzing each number carefully, according to the plan already suggested. Decide the rhythm, tempi, volume, style, structure, etc. Hum the melodies, sway the rhythm, study the accompaniment forms, note the cues, holds, ritards, accelerandos, etc., and keep humming the tunes until the general nature of the number is well in mind. Then go after more of the details.

Use a soft lead pencil and place a circle around all parts that need special study and drill. Review and study daily all these circled places. Memorize all three numbers so that you concentrate on the story of the music you are presenting and on the part each section of instruments plays in the presentation.

Phonograph records are available on the orchestra numbers, so use them for ideas on interpretation and practice in directing. Work in front of a large mirror *slow motion* so you can check on every gesture.

Be your own judge. If the passage is soft, are you covering too much space in picturing it? Are you indicating clearly the notes that should be emphasized? Are you stopping the baton to indicate separation on the accented tones? Are you using the left hand too much? It has been my experience that a student who develops the habit of judging himself critically progresses very rapidly.

After this period of preparation you are ready for the testing period. Before you direct in front of the band or orchestra, ask your teacher to watch you direct the numbers and to make suggestions. Then study and practice again on the basis of his suggestions.

The next step is to direct the organization at rehearsal. Ask your teacher to write down criticisms as a judge would at the contest. Note the places at which you feel uncertain or the players do not seem to be under perfect control. Move deliberately at all times, but *do not hesitate* for "he who hesitates is lost".

Mechanically beating time will never do. You must feel the rhythm, the melody, the accompaniment, and the counter melodies. Then your baton technic, left hand, facial expression, and bodily position must reflect that understanding. You will have a "grip" on the players. They will be compelled to follow you and to paint the musical picture as you indicate it for them. Direct your numbers as often as possible at rehearsal. Then perhaps your teacher will allow you to direct them

(Continued on page 45)

New Twists for TWIRLERS

By Larry Hammond

Part Two. Continued from February Issue

● IN MY ARTICLE last month I told you about the importance of dexterous use of the fingers in twirling and illustrated a few of the combinations of the finger routine. You will find that skill in the finger work will aid you greatly in acquiring smoothness and grace in your twirling. Master the finger spins as given in the first article, and then try your luck at the ones illustrated below. When you can go through the whole routine smoothly and easily, co-ordinate them with the other fundamentals discussed in the previous article, and you will be well on the road to championship twirling. Remember, keep smiling.

Now let's go into a series of movements. We will start from beating time.

From position of beating time into twirling, it is necessary to reverse the position of the baton in order that the ball will pass between the body and the arm. The reason for this is, you should hold the baton just off the balancing point toward the ball end for momentum. This gives you a longer shaft on one side of the hand than the other, and by



having the ball in the right position you are not apt to get the baton caught under the arm or hit yourself in the stomach, or face in doing a figure 8 movement. To do this, extend the arm out to the right, with the forearm pointing forward. Give the baton one-half turn forward, holding it in the crotch between the thumb and first finger, Illustration 13. When the ferrule end is pointing down with the palm of the hand up, allow the ball end to drop between the first and second fingers, Illustration 14. Then give the baton one complete revolution, turning the palm over and forward at the same time, Illustration 15. Then grasp the baton with full hand grip, moving the first finger



around the shaft and alongside the others, and go into a wrist twirl for a few turns. Then do one figure 8 across the body, and then go right into the finger twirl at the side, at the same time making a large circle with the hand as the baton is twirling around the fingers.



When the baton returns to a full hand grip, go into the wrist twirl and then repeat the movement as many times as you like.

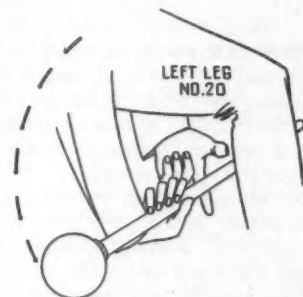
After doing the finger twirl at the side, go into the wrist twirl, then cross over to the left side of the body, as in Illustration 16, and go right into the finger twirl with the left hand. The first finger of the left hand is waiting extended straight out with the others curled back in the palm. Give the baton a



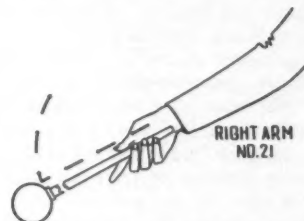
good twist with the right hand by holding the baton between the thumb and first finger and push with the others and send the baton around underneath the first finger of the left hand. Then the second finger comes into use, and so on, the same as you did with the right hand. When the baton has passed through the fingers once, cross over to the right hand and do the finger twirl the same way. This can be repeated at length. It's a fast movement and has a great deal of flash as the baton is never in one spot.



From the right hand you can also cross over to the left side of the body and toss the baton with the right hand parallel to the body for just a few turns, catching



it on the first finger, and immediately go into the finger twirl. As it returns to the full hand grip, pass the baton around the body, ball first, receiving it in the right hand, palm to the rear.



Now bring the right hand forward, allowing the ferrule end to drop close to the ground. As the ferrule end comes up and continues to twirl to the right, allow the baton to roll over



the first finger, as in Illustration 17, and go into the finger twirl in the op-

(Continued on page 36)



This Talking "Textbook" Tells the Technic of The TROMBONE

By John J. Horn, Director of School Music, Coaldale, Pa.



Mr. Horn

● THIS LESSON IS intended to develop the artificial positions of the trombone and really brings out the value of solfeggio as it is essential to have a well trained ear in order to produce the correct sounds.

The student who is ambitious can develop this faculty by sincere practice and study plus the ability to diagnose the study and know when to use the artificial positions. Artificial positions are always useful, and the student should have absolute control of each and every one of them.

Many difficult passages are given the trombones which can be easily executed if approached properly through the medium of the so-called and valuable artificial positions. It is necessary that the student should study the example given and memorize the table of positions and then practice each one many times, listening to each tone emitted and continually striving to have the correct sound one like the other.

If the student has absolute control of the harmonics given in previous articles he should not have any difficulty in producing the correct sounds of any or all of the auxiliary or artificial positions. As the art of trombone playing has developed into a science the average trombonist is confronted with many problems, mainly those concerning rapid execution and technic.

The real problem and one which demands a great deal of respect is the correct use of the artificial positions as well as control of the harmonics of each position. The speed with which the slide is moved in or out depends on the action of the wrist and arm, also the position of the hand.

The violinist must use a loose and flexible wrist movement in the act of bowing; a certain position of the hand is used when bowing up and another position when bowing down. This movement is all controlled by the wrist. The same holds true in the action of the wrist and hand in the proper manipulation of the slide.

The trombonist should have a loose wrist at all times, and the right arm should be relaxed in order to allow a freedom of motion. The wrist and elbow form the hinges upon which rapid movement of the slide depend. It will also be noticed that when the trombone virtuoso is manipulating the slide, his every movement is one of grace and absolute precision. This is due to a well developed system of arm and wrist motion.

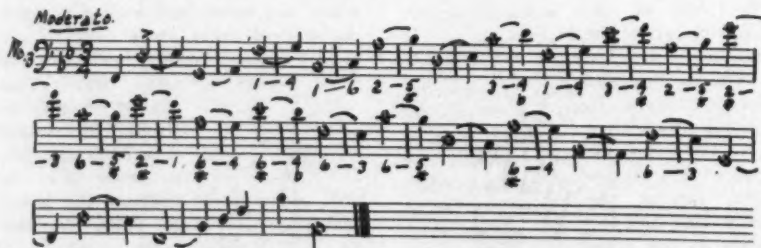
The position of the hand will be correct, if the action of the wrist is correct. With the exception of the sixth and seventh positions the palm of the hand should be in a vertical position. A very good study to develop this position is given as follows:



Exercise 1. Observe the two-way positions given. Develop a good intonation. Increase the tempo as you gain control. Loose wrist.



Exercise 2. This example should be studied in the same manner as given for Exercise 1. Also observe the signs placed above and below the numerals. The (#) indicates a short position, the (b) indicates a long position. Practice and close observation will determine the approximate distance.

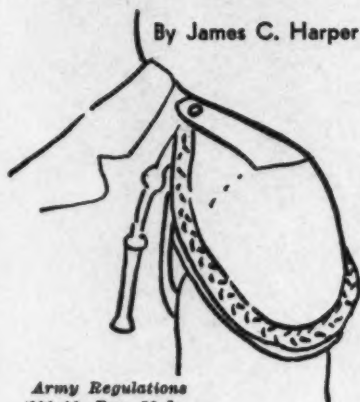


Exercise 3. Observe the positions given for this study. Listen closely to the intonation. Do not stop the tone when slurring up or down. The slide should move quickly on the slurred intervals. The wrist should be free to act quickly. When slurring up the slide moves out. When slurring down the slide moves in.

(Continued on page 44)

How to Wear Your Citation Cord

By James C. Harper



Army Regulations
600-10, Par. 52 b:

"Fourragere: It is attached to the left shoulder by fastening the button-hole thereof to the left shoulder-loop button, under the shoulder-loop, passing the fourragere under the left arm, and attaching the loop on the ferret end to the shoulder-loop button, allowing the ferret to hang down in front."

● THE FOURRAGERE, or citation cord, seems to have come into the experience of the American public about the time of the World War. While aiguillettes of braided cord for the General Staff Corps, Military Attaches at American Embassies, and other official military positions, and breast cords for the full dress uniforms of enlisted men, have long been a part of the U. S. Army uniform regulations, and also in use in the Navy, the fourragere was a later arrival. It was officially awarded to certain units as tangible evidence of the citations their bravery or achievement had earned, and, naturally, it was a much sought after honor.

The changes in the U. S. Army uniforms during the World War, particularly the departure from the former standing collar of the "blouse" or coat, have been reflected in all manner of civilian uniforms and so the bus driver, the policeman, and the high school band member eagerly took the Sam Browne belt and the coat of military cut. Whereas the old standard A. F. of M. band uniform design had been all but universal both in professional and amateur bands, it has now been pushed aside to a large extent in favor of the modern military design which came out of the war. In order that these uniforms of the newer cut maintain enough "flash" and contrast of color, the fourragere is a favorite addition in school band uniform, although here it is merely a piece of the interesting design and lacks the significance its presence denotes in the regular service uniforms.

(Continued on page 39)

Your Calendar of State Contests

Then the National Band Contest, Cleveland, May 14-15-16

Alabama (Festival)	May 14, 15, 16	Montgomery	New Hampshire	May 15, 16	Hanover
		Orchestra, band, small groups.			Band and orchestra.
Arkansas	April 24, 25	Fort Smith	New Jersey (Festival)	April 25	Asbury Park
		Band and orchestra.			Band and orchestra.
California (Festival)	May 9	San Francisco	(Contest)	May 2	Teaneck
		Band.			Solo and ensemble events.
Colorado	April 29 to May 2	Denver	New York	May 1	Endicott
		Solo, ensemble, band, orchestra.			Orchestra and Class A bands. Solo competition for all band instruments.
Florida	April 24, 25	Tampa		May 8, 9	Endicott
		All string solos and ensembles; reed, wind, brass, and drum solos and ensembles; concert, parading bands.			Class B, C, and D bands, marching bands, string instruments, all ensembles.
North Idaho (Festival)	May 1, 2	Moscow	North Carolina	April 22, 23, 24	Greensboro
					Greater Cleveland, Ohio
South Idaho	May 1, 2	Idaho Falls			Band and orchestra.
Illinois	April 23, 24, 25	Urbana		March 13, 14	Cleveland
		Band.			Junior and senior high school instrumental solo and ensembles.
	May 2	Normal		April 17, 18	High school bands.
		Orchestra.		May 8	Junior high school bands.
(Grade School)	May 1, 2	Bloomington	Ohio	April 24, 25	Columbus
Iowa	April 30, May 1, 2				Band and orchestra.
Kansas (Festival)	April 21 to 24	Emporia	Oklahoma	April 30, May 1	Norman
		Band, orchestra, and solo events.			Oregon
Kentucky	May 2	Lexington		April 10, 11	Corvallis
		Band and orchestra.			Band.
Western Kentucky (Festival)	April 25	Bowling Green	Pennsylvania	April 24, 25	Pottsville
					Rhode Island (Festival)
Louisiana	May	New Orleans		May 2	Providence
Massachusetts	May 16	Haverhill	South Carolina	April 24	Rock Hill
		Band and orchestra.			Band and orchestra.
Michigan (Festival)	March 6	Grand Rapids	North Texas	April 30, May 1, 2	Amarillo
		Band.			South Dakota
	May 6, 7	Muskegon		April 30, May 1	Sioux Falls
		Band and orchestra.			Utah
(Tulip Festival)	May 23	Holland, Mich.		April 30, May 1, 2	Logan
Mississippi	April 30, May 1, 2	Jackson			Band and orchestra.
		All classes.	Vermont (Festival)	May 1, 2	Burlington
Missouri (Festival)	April 30, May 1, 2	Columbia			Band, orchestra, all-state orchestra.
		Solo, ensemble, band, orchestra.	Southwest Washington	March 21	Vancouver
Montana (Festival)	May 9	Havre	Western Washington	April 24, 25	Bremerton
					Wisconsin (Festival)
Nebraska	May 1, 2	Kearney		May 28, 29	Madison
		Band and orchestra.	Wyoming Big Horn Basin (Festival)	May 1, 2	Powell
Nevada (Festival)	April 24, 25, 26	Sparks			New England Music Festival
				May 22, 23	Portland, Maine
					Band and orchestra.
					Tri-State Festival
					Kansas, Oklahoma, Texas
				April 1, 2, 3	Enid, Okla.





Watch for These Ensembles at Cleveland

One: Miscellaneous string group of Mason City, Iowa. Placed in Second Division in the 1935 National. None placed in the First Division; this was the only group placing Second. First in Sub-District, First in District, First in State. Carleton L. Stewart, director. Costa Rumeliotte, Evelyn Cheeseman, Betty Lou Crowell, Marion Dillon, Dorothy Evans, and Doy Baker.

Two: Lorain, Ohio, saxophone quartet placed in Second Division at the 1935 National in Madison, Wisconsin.

Three: Sharon, Pennsylvania, high school string quartet. Placed in Second Division in the 1935 National. Won First in State three consecutive years. Betty Alderman, Wanda Evans, Helen Cousins, and George Pancy. Davis Rees is music supervisor in Sharon.

Four: Iowa City high school cornet trio. Second Division rating at 1935 National. Played Herbert Clarke's "Flirtations". James McCollum, Charles Beckman, and Richard Cambridge, accompanied by Margaret Schrock.

Five: Saxophone quartet, John Adams high school, Cleveland, Ohio. Second Division in 1935 National. Charles Mitschele, William Pugh, William Nungesser, Salvatore Sammartano. Amos G. Wesler is the director at John Adams high school.

Six: Woodwind quintet of North high school, Des Moines, Iowa, which won Superior rating in the State and placed in Second Division at the 1935 National. LeRoy Holley, flute; Melvin Swartz, clarinet; Ruth Williams, oboe; Gerald Millsagle, horn; and Leslie Gifford, bassoon. Directed by Raymond W. Jones.

Seven: Appleton, Wisconsin, high school string ensemble, directed by Jay Williams. Won Third Division rating at the 1935 National. 1933 won First Division rating for Class B groups at the State contest. 1934 won First Division rating for Class A groups.

Eight: Winfield, Kansas, high school clarinet trio. Placed in Second Division at the National last year. Superior rating in Southwestern contest last year. Highly Superior rating in State, entered as unclassified group. Bernard Stiner, J. J. Banks, and Bill Clift.

Nine: Michigan City, Ind., string quartet organized November, 1934. Placed in Second Division at the 1935 National. Betty Valleau, violist; Janice Carstens, second violinist; Jeannette Kambs, cellist; and Betty Lichtenberg, first violinist. Miss Ina Wolf directed the group.

Ten: String trio of the Portsmouth, Ohio, high school; three Wells sisters, Hazel, 16, violin; Betty, 11, cello; and Dorothy, 18, piano. Placed in Second Division at the National last year. In 1933 in the State ensemble contest they rated Very Good; in 1934, Very Good plus; in 1935, Excellent. Directed by Henri Schnabl.

Eleven: Downers Grove, Illinois, high school woodwind quintet, directed by C. J. Shoemaker. Placed in Second Division at the 1935 National. Genevieve Haller, flute; Bert Barden, oboe; Emerson Mejdrich, clarinet; Clyde Miller, horn; and George Warner, bassoon.



Eavesdropping

By Jean Dragoo

Contest time is a busy time for school musicians, and we want to do some real eavesdropping during the next few weeks and find out what the "to-do" is all about. Listen in on the doings around your school, and then drop us a line with a picture or two of the boys and girls who are the extra-special go-getters. Remember, we must have the pictures before March 25.

Shooting High

Ruth Jones, News Reporter

There are lots of school musicians down in Weslaco, Texas, who have put their noses to the grindstone in preparation for contest time, and one of those diligent students is Dean Garrett, who is preparing a trombone solo. He has previously been a First Division winner in the county, Rio Grande Valley, and State contests. His selection this year will be "Aero Polka," by Zimmerman.



Other members of the Weslaco band who are planning to enter in solo contests this spring are Lucille Rohr, bass; Bennett Stolz, bass; Marion Busby, baritone; Muriel Ludwig, flute; Bob Dixon, melophone; and Ruth Jones, cornet.

In Just a Year (Below)

We just wish we had space here to print the story of the amazing rise of this Logan, Ohio, band from the time the band parents and the director, Mr. W. R. McCutchan, got down to business and decided to see just what could be done. That was in 1934. No uniforms,



poor balance, and a meager library, according to Mr. McCutchan, were the first problems to be tackled. In September, 1935, the band had grown from what had been a fifty-three piece organization into one of eighty-four pieces with good balance. The school athletic board purchased complete cadet style uniforms for the band and several new instruments.

Now this fine band is making plans to compete in the District and State contests for the first time. The bandsters are all enthused, and we'll wager they'll be right in there pitching for first honors, for they are hard workers.

A Perky Pair (Above)

What more could a band ask to start the day off right than a glance at these sprightly maidens? These girls play important roles in the band work at Willmar, Minnesota. Florence Dunning is the news reporter and Mayme Quale is the drum major. Florence has a variety of duties, including that of being private secretary to the director, Adolph M. Nervig. She is the official spokesman for the band in connection with its public appearances and is the hostess to all visiting musicians. As the band publicity director she is head of a news staff of assistants and reporters representing the instrumental department. She has complete charge of the financial records of the instrumental department, too.

This is Mayme's first year as drum major, but in her first appearance leading the Willmar band on parade she handled the baton like a veteran and successfully maneuvered the band through many diffi-



cult formations on the football field. Mayme, a junior in school, is almost a jack-of-all-instruments. She plays viola in the orchestra, snare drum in the band, and is accompanist for instrumental soloists and ensembles.

Old Faithful

Eileen Washburn, News Reporter

Jottings from Eileen's report (Eileen never fails to send us something) . . . "The band is having a delightful time rehearsing the new march 'Goldman Band' . . . last week we gave a concert . . . the school symphony has been practicing accompaniment for Miss Audrey Landquist, to be presented commencement night . . . our string sextet has proven so popular that it was invited to play at a parent-teacher meeting last week."

A Future Queen

We'll bet the high school girls of 1946 will be jealous of this young lady, in fact, we suspect they're a little jealous now for Ramona Martin is not only a lovely little lady, but she is a very talented one. Ramona is the youngest member of the Waldron, Michigan, high school band. She is only seven years old.



Ramona's eyes sparkle when she plays the xylophone. She loves music, and we are sure she will be coming to our biggest contests before many years. Meanwhile, she will be right on the job to help her fellow bandsters put Waldron musicians on the map. John Gottschalk is the director of the Waldron band.

Mountain Lions Picture One

This group of hearty and smiling bandsters is the Charleston, West Virginia, high school band, and they prefer to be called the "Mountain Lions". Who would question their right to adopt this animal as their mascot, when they come out to play? We would call them A-1 in

appearance, wouldn't you, and even if they do have a few "catty" relations, we feel quite sure they're really an amiable lot. Yes, sir, sleek as the coat of the lion are these boys and girls when they're all toggled up and ready for commands, and believe you me they can hold their own wherever they go. J. Henry Francis is the director of these fine bandsters. Mr. Francis is the president of the Southern Conference for Music Education.

• • • The Pick of the Crop

Picture Two

Here is a picture of the Central Minnesota Picked Band. The band was under the capable leadership of Gerald R. Prescott from the University of Minnesota. Both the students and Mr. Prescott were enthusiastic over their two days' session. The group gave the fourth in the series of nine Sunday afternoon concerts which the music department of St. Cloud, Minnesota, is presenting. This has been the custom for the past two years, and music lovers of St. Cloud have found these entertainments by high school musicians most enjoyable.

• • • In the News

Picture Three

They're always in the news, the members of this orchestra, for they're from Newport News high school in Virginia. It looks like they were so interested in their music that they even forgot to look at the camera man when he told them to "look pretty". Instead they went right on playing, completely absorbed in their work—at least that's the way it appears to us. There is a hard working group of bandsters in Newport News, too. Both groups are directed by Miss Eleanor A. Sherman.

• • • One of the Best

Picture Four

Here is the band of which Lawrence W. Chidester, in his article "East versus West" in the October, 1935, SCHOOL MUSICIAN, said, "The Pawtucket, Rhode Island, senior high school band is recognized as one of the best, if not the best school band in New England." The band was organized in March, 1927, by Paul E. Wiggin, who is still in charge of musical activities in the school.

In '28-'29 the big event was the first Rhode Island State Contest Music Festival. Pawtucket carried away top honors in Class A for playing and marching. The same year it placed Third in the New England contest in Boston.

The next year the Pawtucket bandsters stepped down a notch to second place, but in '30-'31 came the red letter year. Pawtucket took the State contest in its stride and went on to the top in the New England festival. And so on, every year this band has carried away cherished honors in every event in which it has participated. The story of its repeated winnings is too long to be told here, but we are inclined to agree with Mr. Chidester that it is one of the best.

• • • An Ohio Top-Notcher

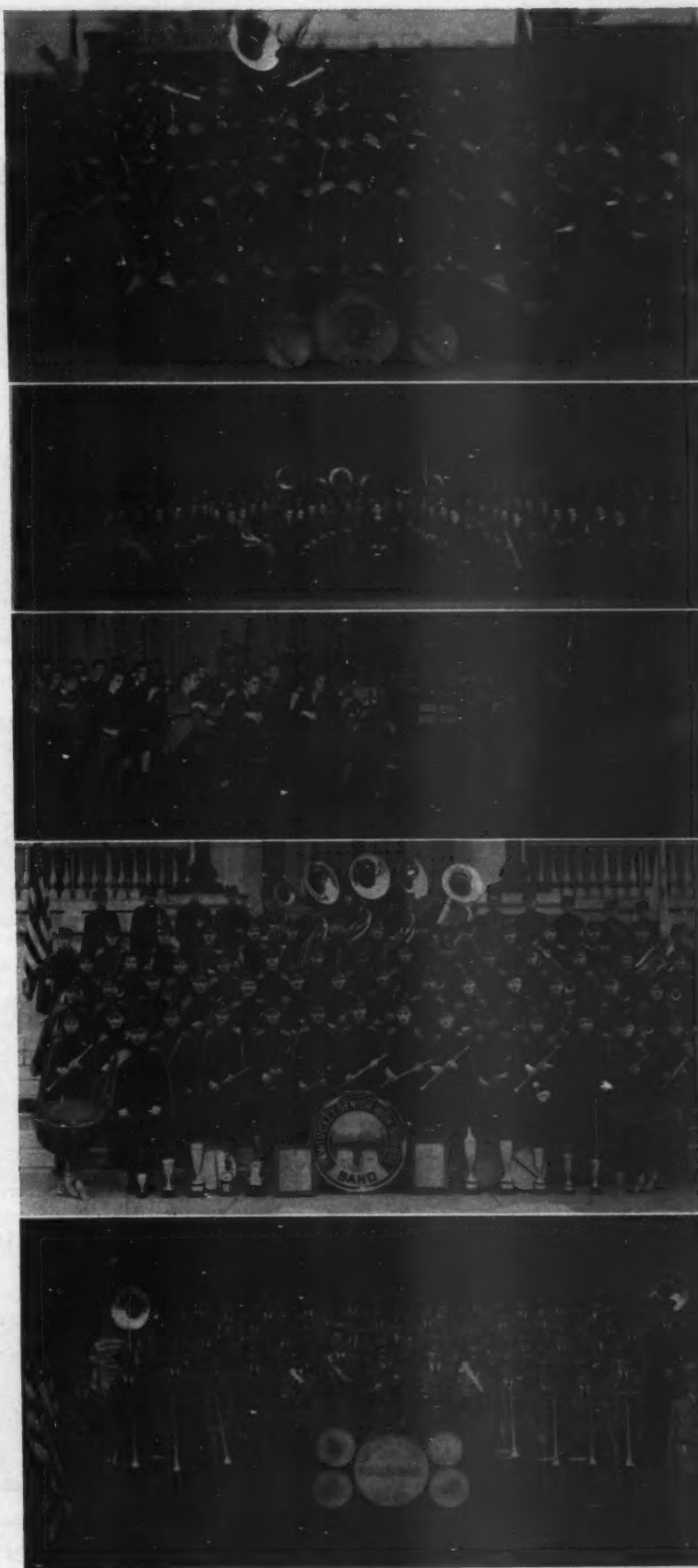
Picture Five

Charles Husted, News Reporter

For the past two years the Bridgeport, Ohio, high school band has won Second place in Class B in the Ohio Valley contests. The band is now working hard for the Eastern Ohio Band contest which will be held in Steubenville, April 17.

This band plays an important role in the community around Bridgeport. In

(Continued on page 32)



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the last four months the group has made twenty-five public appearances. One of the outstanding events of the month of February was the second of a series of concerts in which the band, orchestra, and glee clubs participated. Richard Zinkoski played a cornet solo on this occasion, accompanied by our reporter, Charles Husted.

Since this picture was taken, Bertram Francis, former bandmaster, went to Hobart, Indiana. His place was filled by Leslie Isted who came from Medina, Ohio.

With Bells On

We wager that she'll be there with bells on this year—at the National Contest in May—this young violinist. Monte Jean Gaines won Rating One in the Nebraska State contest last year. A sprained knee made it impossible for her to attend the National, but she's been working doubly hard ever since to show the judges at the 1936 National that they've "never heard anything yet". Monte Jean is also a star piccolo and flute player in the Aggie band at Curtis and does accompanying.

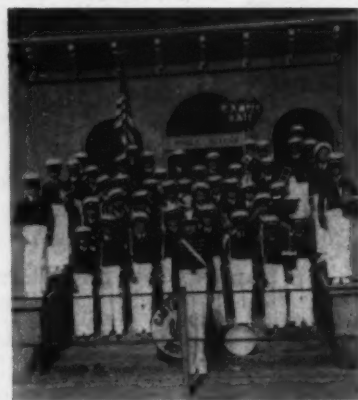


Monte Jean comes from a high school music department which has made an outstanding rise to prominence during the past year. A year ago last July there was no instrumental music taught in the schools of Curtis, Nebraska. Today, the Curtis public school and the Nebraska School of Agriculture have 150 students enrolled in the music department, all of them looking forward to the spring contests with enthusiasm.

Making the Most of It

Helen Stapley, News Reporter

Just because they didn't have a spacious practice field on which to march and maneuver didn't keep the members of the Castle Gate junior high school band sitting in the band room all the time. These Utah bandsters live in a coal mining camp



of about one thousand people. The community is situated in a narrow canyon and every place available is used for buildings.

But the State contest was open to marching units and Castle Gate wanted to march. Every afternoon from 2:40 to 3:30, when weather permitted, the band marched up and down the main street of

the town. They got real maneuvering just dodging the cars that went by and became so successful that when they went to the State contest they were awarded Highly Superior rating in marching. They received Excellent rating in playing. This group also attended the National Division contest at Price, Utah, receiving Highly Superior rating in both playing and marching.

Watch Out for Her

Ruth Meyers is the drum major of the Hammond high school band. We think she looks real perky in her twirling outfit, don't you? Ruth is active in almost everything that goes on around the music department in the Hammond high school. She plays first chair oboe in the concert band and also in the girls' band. In the orchestra she plays a violin.



Ruth won First Division rating at both the District and State contests last year. W. H. Diercks is the director of band in Hammond. Truman Weimer is in charge of the girls' band.

The Hammond high school band, with approximately ninety members, was the only band in the state of Indiana recommended to the 1936 National. There are sixty-five members in the girls' band.

A Bell-lyrist

This, folks, is Fred Harlan, Jr., acting real proud because he is playing a new bell-lyra recently acquired by the Mt. Lebanon high school band of Pittsburgh, Pennsylvania. Fred was always on hand at the football games this fall with the new instrument, and they tell us that the fans considered it a real treat to hear him "ramble" over the keys.



Mt. Lebanon has a very active high school band. It is under the direction of A. Stephen Mieser who is president of the state association. Mr. Mieser is not only keeping the Mt. Lebanon musicians on their toes; he is snapping all of the bands in the state of Pennsylvania up a couple of notches, through his enthusiasm.

Welcome, Newcomers

Bettie Jean Smith, News Reporter
A few days ago we received a letter which read something like this: "Some newcomers beg admittance! We are the band and orchestra of the Atlantic City high school who have for their old home town that famous New Jersey resort of Ventnor. May we enter?"

Right off hand-like we'd say that they were trying to sneak in a little "free advertising" for the old home town, but anyway we're mighty glad that they have come to join us, and we are going to let Bettie Jean Smith tell you more about her fellow musicians in her own words.

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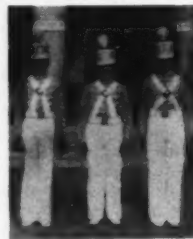
"John H. Jaquish, our director, has been diligently working with our organizations for nine years to make them what they are today. For three consecutive years our band won the State championship, and we now have a beautiful, engraved trophy for keeps. Three of the recent graduates of our high school are now continuing their education on music scholarships. And, incidentally, if you don't mind a little more bragging, Mr. Jaquish is the ex-president of the New Jersey State Music Supervisors association."

That isn't all of the news Bettie Jean sent us, but we'll have to leave the rest until next month, when we'll hear more about the Atlantic City school musicians.

In the Army Now

No, they're not really in the army. In fact they aren't cadets. They're members

of the Sebring, Florida, high school band. This band has won first in Class A for four consecutive years at the Florida State contest, yet it comes from a town of only 3,000 population and there are less than 300 students in the junior and senior high schools.



The band plays a concert of over an hour at the Sebring pier every Sunday. It also lends its services at all of the important events in the city. Members of the band shown here are Paul Repberge, flute; Jacob Deeme, cornet; and Albert Fulton, trombone.

Ready for the Contests

Dorothy Linebarrier, News Reporter

If magazine pictures were talkies, we'll wager that we'd be hearing some mighty fine music emanating from those saxophones, for this is the Camden, Arkansas, saxophone quartet and from what Dorothy tells us, the members have been working hard with the highest honors as their goal at the contests this spring. And while they have been practicing, they have had some time to do a little socializing with their music, too. They have played several times for the Lions' club luncheons. Sunday School parties are their specialty, and they have now even taken up radio work. The members of this ambitious quartet are Leibert Bower, Dorothy Whyte, Walter Lee Sillman, and our reporter.





Theodore Jacobs, Bb Clarinet
Elgin, Illinois

1935 National First Divisioner

(Picture on cover)

Theodore Jacobs of Elgin, Ill., is only a junior in high school this year, but he already has conquered two Nationals in great style. In 1933 he placed in Second Division for solo clarinetists. Last year he placed in First Division when the contest was held at Madison, Wisconsin.

This National champ is a member of the Elgin high school band which received First Division rating in the 1934 Illinois State Contest. Ted holds first chair in the clarinet section, and he has led the group many times as student conductor during the past two years. Last year he was vice-president of the band. He now holds the highest position.

Ted is an important factor in the Elgin high school orchestra, too. He is vice-president of that organization, student director, and is the first chair clarinetist. U. K. Reese is Ted's director.

Excellence in music isn't the only thing this school musician strives for

and attains. He is always right at the top of his class, both in extra-curricular activities and in scholarship. He has been the leader of several dramatic clubs and social groups in the school.

Ted first took up the study of the Bb clarinet when he was nine years old. He plays a sax, too, and has his own dance orchestra as a musical diversion. Four of the members of his orchestra participated in the 1935 National and won high ratings. The name of his group is "Ted Jacobs' Masters of Melody".

As a member of the Bb clarinet quartet from Elgin high school Ted helped that group win Second Division placing in the National last year.

Ted has definite plans for the future. When he graduates, he will enter some music school, where he may continue study in his chosen profession, and after that, well, he says, "If his luck holds out," he will become a member of a symphony orchestra. And we are sure he will.



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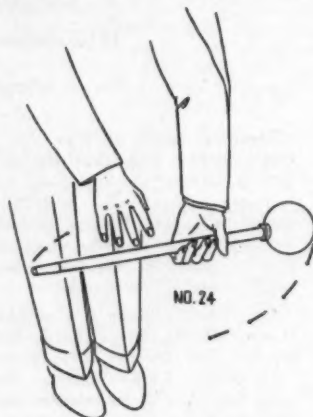
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New Twists for Twirlers

(Continued from page 23)

posite direction to previous instructions, or clockwise. When you have made a complete finger twirl in front of you, bring the baton around to the back and do the finger twirl counter clockwise at the back, about shoulder height, as in Illustration 18. As it returns to the full hand grip, continue



the twirl around the back of the body. This twirl around the back is not to be mistaken for a pass, but continues to twirl in a counter clockwise direction in back, as described in a previous article, also shown by the author in *The SCHOOL MUSICIAN* book on baton twirling. Receiving the baton in the left hand, palm to the rear, continue the twirl until the hand is about shoulder high. Then bring it around to the front and toss it over the back of the hand in the air, Illustration 19, for a few revolutions and catch in the right hand, palm forward. From there you can do a two hand spin, then pass the baton around the back with left hand, receiving it in the right hand. Next bring it around to the front and do a clockwise finger twirl again, as in Illustration 17, then under the left leg and do the finger twirl with the left hand, Illustration 20. Then pass around the back again and reverse the ball of the baton with the right hand, tossing slightly forward and catching at ferrule end, Illustration 21; then do a high throw catching it behind the back in the left hand, Illustration 2. Then bring the baton to the front and go into the horizontal twirls. The horizontal twirl is started from the wrist twirl, in the right hand, then across over to the left side, as in the figure 8 movement, then as you bring the baton back across the front of the body palm up and ball pointing to the

right, start the horizontal twirl by turning the hand over and allow the ferrule end to pass under the arm. Continue the twirl with the ball passing over the arm. Do this for a few turns then bring the ferrule end over the back of the arm, Illustration 22. Now raise the right leg backward and pass the baton around the back of the left leg, ball first, receiving it between the first and second fingers, Illustration 23, and continue the twirl horizontally between the rest of the fingers. When you have the full hand grip, turn the hand around as far as possible, Illustration 24, and take the baton in the right hand and as you straighten up turn the hand over, bringing it to the right and over the head, then do the counter clockwise finger movement horizontally over the head. When you have the full hand grip bring the baton down in front for one horizontal twirl, full hand grip, and go into the wrist twirl at the side. From there you can repeat other movements or go into beating time. And so on far into the day or night with many other movements. So long until the next time twirls around.

Boston Musicians

Music minded folks of Boston, Massachusetts, have found a great deal of worthwhile entertainment in the meetings of the Boston Music Educators club. Almost one hundred persons have been attending the meetings of this organization. At the last meeting of the group during the latter part of February Miss Bernice Frost of New York City was the guest speaker. She spoke on "Piano Class Instruction". The next meeting of the club is scheduled for Saturday, April 25.

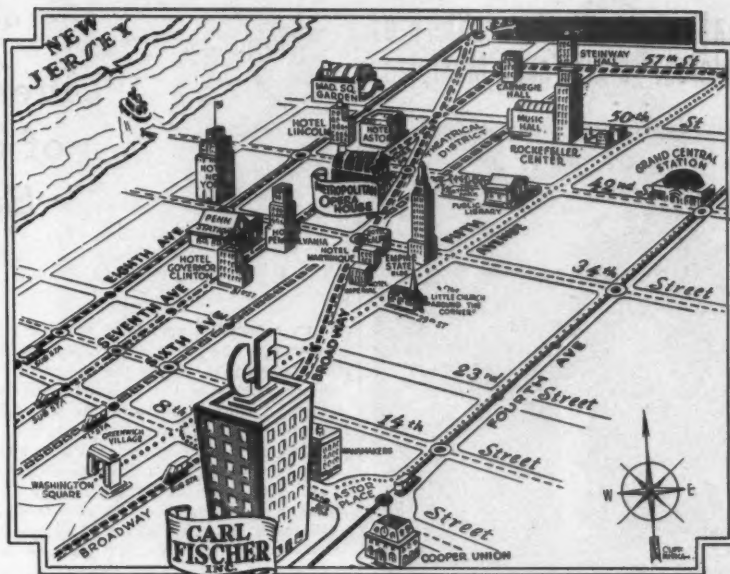
• • •

Connecticut Teachers Will Meet

The executive board of the Connecticut State Music Education association is centering all of its efforts for the spring on a convention of state music teachers to be held April 18 at Connecticut State College, Storrs, Connecticut. Herbert A. France of the State College is chairman of the committee.

One of the outstanding events of the convention will be the first appearance of the Connecticut all-state orchestra. Miss Laura Bryant of Ithaca and Norville Church of New York will be guest conductors.

The main speaker of the occasion will be Ralph Baldwin of Hartford who will talk on "Integration of Music" and "Junior High School Problems".



All Roads Lead to Carl Fischer's

Your stay in New York is not complete without a visit to Carl Fischer's, New York's largest music house, in the heart of Old New York.

But first, come to the Carl Fischer Exhibit, at tables 115, 116 and 117, just outside the Historic Music and Instrument Exhibit on the Mezzanine Floor of the Pennsylvania Hotel. There you can inspect the wealth of the new and interesting materials, of which these attractive sample thematics are available: *Easy Solos for All Instruments — Ensemble Music for Strings, Ensemble Music for Wind Instruments, Ensemble Music for Brass Instruments — 30 Selected Cornet Solos, 30 Selected Trombone solos, 14 Selected Tuba Solos—Most Recent Band Releases—Educational Orchestra Album, Vol. II—Superior Orchestra Folio, Vol. III.*

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At the age of 15, Al Gallodoro already was filling the important position of first saxophonist with the RKO Orpheum Theatre in New Orleans. At 19, he had earned a reputation as one of the finest clarinetists in the South. Now, at 23, he is one of the busiest radio players in New York City. A staff member of the station WINS orchestra, Al also plays on the Fleischmann program with Rudy Vallee. Al's fine clarinet and sax solos have created much favorable comment. His execution and staccato are amazingly rapid and clean-cut.

Frank Gallodoro, Al's brother, is 17 years old. In 1935 he won the Louisiana State Contest on clarinet, and also was awarded a scholarship at the Wainwright Orchestra Camp, La Grange, Indiana. Frank was a first division winner in the 1935 Southern States Contest at Greenwood, Mississippi. His professional career has already begun, for he is now playing with one of the finest orchestras in New Orleans. Surely this young man, like his brother Al, is destined for a brilliant career in music.

Both Al and Frank Gallodoro play Selmer instruments, Al using a Selmer alto sax, B \flat , and bass clarinet. Frank uses a Selmer B \flat clarinet and alto sax.

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● It's colossal, stupendous, gigantic—the response to the call for all E-fers to join the battle ranks. From the shores of the mighty Pacific to the Atlantic come letters filled with enthusiastic fervor. Quoting from an E-fer in Nebraska, "It is time we received some recognition and in the right way, as we have been underdogs long enough. This society has brought hope to us, and we now feel like princes instead of criminals. Speaking for Nebraska, I, therefore, say that we hail you as our champion for the lost art and pledge ourselves loyal members to the U. S. S. P. E. E." Now THERE is a noble expression of sincere loyalty.

From an Iowa composer comes this welcome news—"My new overture will be dedicated to the U. S. S. P. E. E. and to improve its musical content you will find one of the most interesting cadenzas written for the E \flat clarinet."

Hall the Texas delegation, "Realizing that no campaign can be conducted without ample funds, we are enclosing our contribution. You will notice that Texas does things in a very big way. We believe that your financial worries are now at an end and that the welfare of all E-fers is now secure. Yours E-Pherially." Signed, E. McC, D. S. W. G. B., WmK. (Editor's Note: Four Missouri one mill tax tokens were sent.) Such generosity deserves special recognition and an engraved honorary membership will be bestowed upon these worthy conductors.

A famous eastern band still maintains two E \flat clarinets in its personnel and, according to their conductor they will not be ostracized. Of course, these E-fers have been practicing for almost twenty years (they ought to be good).

To accelerate the interest in our general fight for existence, the president of the U. S. S. P. E. E. is prepared to send to each E-fer a certificate (suitable for framing) of active membership in the United States Society for the Prevention of the Extermination of the E \flat Clarinet Players. Write the president immediately for your membership certificate. Qualifications—only the E \flat clarinet players, in good standing in their bands, are eligible.

Remember the axiom, "Work without play makes Jack a dull boy"! This society aims to instill a little tom-foolery in this serious business of being a musician.

And here is one from L. Holder, Auburn, Washington.

Well, sure now, an' up jumps Murphy's pig struttin' a green ribbon with a shamrock bow. More power to the party who digs up this E-fer business, an' bein' heartily in accordance, and a time-honored member of that sacred and ancient order of E-fers, I arise to add my feeble tonsillar acoustics to the strained and lonely E \flat of the Honorable Neil Kjos. The man has courage.

I have seen dark deeds planned to

thwart a less worthy cause. No doubt there, even now, lurks deadly and mysterious forces conjuring, conjecturing, and conniving to the end that they may have the satisfaction of jittering to the sweet strains emitting from a rusty pulley on a dusty rafter in some dark, dingy corner of the old vinegar works. Sure, and I say the man has courage.

But lambs rush in where wolves would fear to congregate. My own quaking soul would undertake with quivering hesitation any original suggestion that the U. S. S. P. E. E. might eventually be the means of assuaging many of the surviving members of that great fraternity still totting a clarinet in E \flat . But now that the ice has been broken—and I say broken with little compunction, for I have personally known many purveyors of plifered glissandos in altissimo to care naught for breakage—I herein and hereby cast into the disturbed realm of heretofore calm and peaceful band circles, my hat, shoes, and tunic, if so desired, in an effort to aid the rapidly disappearing and, ironically, non-propagating species of E-fers.

For who is there to step forward and deny the dominating influence if the E-fer in the band today—or of yesterday, or before that—yes, and even before that? Can we not all bear witness as to where some enterprising E-fer has placed many a band? As a sustaining influence for the upper layer in the B-fer's section there is not—never was—nor never will be, anything to compare with the enormous strength and fortitude displayed by many enterprising E-fers. Oh, where, I ask, can one find a presentable substitute for the crisp yet dulcet tones of the giant locomotive bringing to a hasty standstill a heavy string of cars on a frosty morning in January? Where, I ask? Or the plaintive wail of the lonely turnstile, the oft-repeated broken reed of the perennial carnival hurdy-gurdy, or the higher cadences of the callopie? There is no satisfactory answer.

Shall we then permit this staunch supporter, for which every band arranger of all times has seen fit to write a part, pass from patient permission to past performances? The Honorable Kjos has already sounded the cry of the rebellion—NO. Let us preserve its piquant portamento, its wild cry to the wilderness, its inimitable low crackling in the quagmire. We who uphold the banner of the U. S. S. P. E. E. shall not permit posterity to perform an autopsy on our treasured gift from the immortals. Let us uphold its standard and struggle on, using as our marching song the following—set to the tune of Auld Lang Syne. Sing! E-fers, sing!!

Should all the E-fers be forgot,
With all their thrills and grace;
We pledge allegiance to our cause,
And all hard thoughts erase.

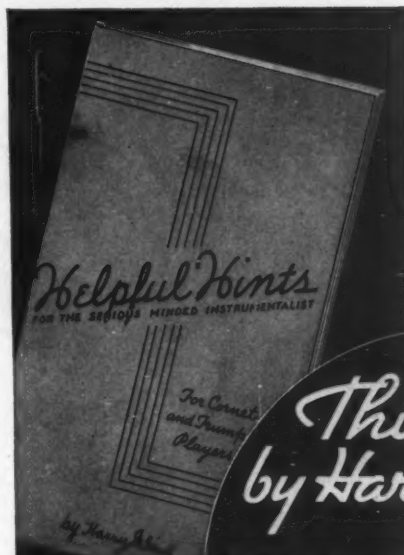
Citation Cord

(Continued from page 25)

While the use of the fourragere is so widespread, the manner of wearing it seems a very variable quantity. A glance at the center page spreads of The SCHOOL MUSICIAN with the pictures of National winners and other outstanding school musicians shows a plentiful use of the fourragere but hardly any two worn the same way. It seems there must be some best method upon which all may agree and which will stamp the wearer as knowing his uniform etiquette as well as his sharps and flats.

A study of Army Regulations 600-40, Paragraph 52b, gives very explicit instructions for this addition to the uniform when worn by the soldier, but unfortunately the civilian fourragere has somewhat different construction from the official military one, and after reading the regulations, there are still some questions about the gadget as applied to the high school band uniform. The difference lies in the fact that the fourragere supplied with school band uniforms has three strands instead of one. Where the soldier wears his under the left armpit, the high school student may do this and still leave two strands to account for. Of the three strands, one is braided and the two remaining are plain. At one end is a knot with a metal pencil or ferret forming the end, something in the manner of the traditional metal protection to the termination of the shoelace.

All authorities seem to agree that this metal ferret should hang down in front, and as a rule the use of the fourragere is confined to the left shoulder. There, the uniformity ends. The most usual method seems to be to fasten both ends of the fourragere to the button of the left shoulder strap and allow to hang with the braided strand and one of the plain ones outside the sleeve, and the remaining strand passed under the armpit. Some students pass both the plain strands under the armpit and let the braided one hang outside the sleeve. One picture shows the braided strand under the armpit and the two plain ones outside. Not all students anchor the extremities of the device to the button. Some merely couple the ends together and let hang from the loop of the shoulder strap where it is sewed to the shoulder of the coat. Since school bands are civilian organizations, as a rule, no regulation concerning the method of wearing the fourragere would be binding. School bands preferring a particular method are at liberty to use it. However, it would seem wise to select an official style and at least recommend it to school bands for the sake of avoiding the rather nondescript impression the present situation presents. If the mere passerby or the interested onlooker noted a similarity of details of this kind wherever he encountered the school band, he would necessarily be impressed with the unity and coherence of the school band movement.



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Your Left Hand Fear Complex

(Continued from page 21)

many splendid players marred what might have been a superior performance because of the lack of fundamental development of technical difficulties.

In example two you will find a few studies for the development of the fingered octave. This, like the tenth, is usually practiced only when the violinist is confronted with this type of technic in some concerto or other number, and because of lack of preparation he finds himself in "deep water". When starting the study of fingered octaves a feeling of stiffness will probably be experienced. Therefore line one in Example Two should be practiced with single bow strokes, making a distinct stop between each tone and placing the finger carefully in position before the bow is used. The first and third finger should be used until ease is established, followed by practicing lines one and two in the manner in which it is written. When the student feels that the hand action is not labored and ease has been acquired, I advise him to proceed to line three and use the same procedure that was applied to lines one and two. When he feels that he has overcome the difficulties contained in line three, he may proceed to line four.

In my "Double Stop Studies", Opus 10, Book 2, from which these two examples are taken, this branch of violin technic is covered in a very comprehensive manner. I wish to emphasize the importance of starting the study of thirds, sixths, tenths, and fingered octaves as soon as the teacher feels that the student is ready. The study of double stops may be safely added to the student's schedule when starting the second year of his study. My "Double Stop Studies", Opus 10, Book 1, consists mostly of studies in the first position and does not progress above the third position. If your pupil is not studying double stops, start him in this branch of technic, and notice in a short time the results of their use.

I like your paper very much and want to get it always.—Leo Kelley, director, McCook, Nebraska, high school band.

• • •

The SCHOOL MUSICIAN is truly a wonderful musical magazine for the small amount it costs.—Morris Brown, Eugene, Oregon.

REVIEWING THE LATEST MUSIC

By FORREST L. BUCHTEL

Director of Band, Orchestra and Chorus, Amundsen High School, Chicago;
Staff Instructor at the VanderCook School of Music

We have an unusually fine list to bring to your attention this month, both in quality and in quantity. Would it were always as easy to obtain good review music as it has been this time!

Nearest to my elbow lies a large book in a blue cover, bearing the title of "American Symphonic Band-book" by Mayhew Lake. Successful arrangements and original numbers by this composer are not new to any of us; his name has been a by-word in band



Mr. Buchtel

literature these many years. Furthermore, we know he has been in intimate touch with the development of our school bands from the pigmy stage to that of the *Symphonic* band, and we can rest assured that he will show off our bands in the best manner possible.

This book contains eight arrangements and two original numbers, of such variety that a complete and varied program may be played from this one book. Among the titles are: *Il Guarany Overture* by Gomez; *Elegie* by Massenet (arranged for woodwinds and saxophones); *Valse Caprice* by Lake (for brass ensemble); *Hymn to the Sun* by Rimsky-Korsakov; *Berceuse from "Jocelyn"* by Godard (optional solo parts); *Packettans (Torch Dance)* by Meyerbeer; *Ave Maria* by Schubert (for brass ensemble); *Selection from Wagnerian Operas, Hungarian Dance No. 5* by Brahms; and a *Grand March "Democracy"* by Lake.

Instrumentation includes three flutes and pairs of oboes and bassoons, besides the full families of clarinets and saxophones. Three cornet parts are augmented by two trumpets and two fluegel horns, French horn parts are for E flat and F instruments, different voicings are given to baritone and euphonium, and there are distinctive parts for harp, string bass, and tympani. A condensed piano score shows all essential melodies and harmonies with indications as to instruments which should be playing.

Although the arrangements are designed particularly for large bands, all important parts are carefully cross-cued in order to obtain the fullest effects with a smaller group, and to accommodate for differences in personnel of various bands.

And while this is American Book Company's first offering in the field of band music, we understand it is not to be the last. Two new books are in the offing and will soon be released. We will probably be able to tell you about them in our reviews next month.

Fillmore Music House offers us several new things. Of special interest are two brilliant trios for cornets with band accompaniment. The first of these is by Walter Smith and is entitled "Bolero". Of reasonable difficulty, it is solid and sturdy throughout and there are no unusual demands upon any of the soloists. This number will be of interest to players and audience, alike.

The second of these trios is from the pen of Herbert L. Clarke and was, I believe, written for Del Staigers, Frank Simon, and Walter Smith (please correct me, if I am wrong about this). Its name is "The Three Aces," and to perform it one needs just what the title implies—three unusual players with plenty of technic and range. First, second, and third solo parts contain the original cadenzas of Del Staigers, Frank Simon, and Walter Smith, respectively. A wonderful show number if you have competent players for each part.

And in the march line, it looks like a run on 6-8 marches. In a previous issue we suggested Henry Fillmore's stirring "Foot Lifter" march. Here are two more in 6-8: "Captain Smith" by Dr. C. S. Putnam, a fairly easy march featuring bugles (or cornets) and drums, should be a popular number for parades or marching contests, and "Capitol City" march by Del Staigers is a trifle more difficult, but well within the ability of the average band. It should prove popular as a concert number.

And speaking of marching contests, they call for lots of marches. Here are sixteen of them, all in one book. The title is the "Talbot March Book" for bands (sixteen original marches by William M. Talbot). Twelve are in 6-8 and four are in *alla breve*. Do you recognize the names of any of these, as having been published separately: "Harmonia," "Mighty Monarch," "The Champion," "Fame and Fortune," "The Trouper," "Music Maker," "Reign of Rhythm," "Silver Spangles," "Melody Maid," "Pilgrims' Triumphal," "March Militaire," "Royal Romans," "Minstrel Man," "Three Rings," "Elizabeth," and "Friendship."

If you have played any of these numbers you will want them all. And if you haven't played any of them you are missing something good. They are arranged solidly, in a comfortable range, and in such a manner as to interest all of your players. To top it off, there is a very attractive cover page. A set of these books will solve your worries about outdoor playing this spring.

May we next call your attention to a series of Characteristic Pieces for Band, which were published a number of years ago and which are now being revived. We refer to the *Forster Characteristic Series* for band and orchestra. These are delightful little numbers and may be used in a variety of ways, either as encores, as short program numbers, or they may be grouped together into suites.

"The Bird and the Saxophone" is a musical duet for flute (or piccolo) and saxophone; "The Bird at the Waterfall" is a bird intermezzo; "April Sighs" is an idyll with broad, flowing melodies; "A Day in a Florida Woodland" is a miniature suite featuring bird calls; "A Day at the Zoo" is a descriptive overture; "A Day in Toyland" features toy instruments and animal imitations; "The Great Red Moon" is a Hawaiian episode; "The Rocking-Horse Parade" is a characteristic march; "The Crickets' Dance" is a lively intermezzo; and "The Swaying Narcissus" is a beautiful little flower dance.

All of the preceding numbers are for band or orchestra, and there are two ad-

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ditional numbers for orchestra only: "In Colonial Days," a Gavotte Antique; and "Cynthia," a Valse Lento. You are sure to find several numbers in this group, which will appeal to your needs. And, by the way, it seems we are hearing "Missouri Waltz" again via the radio; a good companion for it is "That Naughty Waltz."

Turning to some of the great symphonic music, we notice that "Finale" from *Symphony in D minor* by Cesar Franck is now available for symphonic band, thanks to the pen of James Gillette. His name assures a sympathetic transcription of this masterpiece which is one of the best loved of all to symphony orchestra audiences, and which is sure of a permanent place in great band literature as well.

In Daniel Gregory Mason's "Divertimento" for woodwind quintet, we find friendly musical episodes of intimate character. A double number, the first piece is called "March" and the second, "Fugue."

Everyone seems to want to try to play Rimsky-Korsakov's "The Flight of the Bumble Bee" these days, even my BB flat tuba player. However, there is a legitimate transcription of this number for alto saxophone. The transcriber is Cecil Leeson and he has done more than merely transpose the melody. He has tried to create a musical effect using piano and alto saxophone as co-operative mediums. You will need a good piano player as well as a good saxophone player to perform this arrangement.

Among the new material placed upon my desk this month is a voluminous book bearing the title "Instructor's Manual for Band and Orchestra" (Volume One) by John F. Victor. While designed particularly as the teacher's manual to accompany the Victor Methods of class instruction, it nevertheless is valuable and desirable as a reference hand-book for any and all instrumental teachers.

Its some six hundred pages contain complete teaching principles for all band and orchestra instruments. This includes all preliminary information, correct positions illustrated with excellent photographs, fingering charts, etc. The last few pages touch upon the subject of arranging for instrumental groups.

The course of study as outlined for the *Victor Method of Class Instruction for Band and Orchestra* is intended to serve (under normal conditions) for a four year period of class study in school, and is therefore divided into eight books for each instrument. Each book is supposed to contain sufficient material for a regular term or semester of eighteen weeks.

Another purpose of the author has been to prepare carefully graded and progressive material, grouped in such a way (by semesters) that instrumental music may be taught in a manner similar to other school subjects—definite daily assignments for group practice and for individual study at home.

One aim throughout the entire course has been to have the student master the rudiments or fundamentals of music one at a time, through gradual and easy stages, no lesson being beyond his ability at that time. Too, each lesson is to help prepare for the succeeding lesson in some definite manner.

F. S.: I hope you are all having a good time in New York at the conference, and that you will take a squint at this new music while it is on the display stands in front of you. So long!

A. B. A. FORUM

News of the American Bandmasters Association

7th Annual Convention

Interlochen, Mich.,

August 6 to 9

Interlochen, Michigan, flower of nature, which is the home of National Music Camp, made famous by our own Dr. Joseph E. Maddy, or vice versa, has been definitely selected for the 1936 American Bandmasters association convention which will be held on August 6, 7, 8, and 9.

This was the unanimous decision of a representative banquet meeting held in Chicago Saturday evening, February 29, over which President Frank Simon presided.

This will be one of the most unique conventions ever held by the association and the antithesis of those that have gone before. The stiff shirts and formal restraint will be laid aside for four days of solid comfort and genuine enjoyment in the sun and the shade, with the smell of the pine, the soft earth, and the etudes of nature.

The camp band, nearing the close of its summer season and in the pink of condition, will serve in concert capacity. There will be no union problems and no deficit to face. We are going to be just folks again, although the week will not be without its moments.

Frank Simon talked at length on the opportunities afforded, and it is to be regretted that all of the now seventy-nine active members could not have heard his remarks. "One of the big thrills I foresee," he said, "is in giving every single one of our active members a definite and an equal place on the conducting program. We have always felt the sting of having to leave some of the members off the concert program for lack of time. This year we are going to have three concerts, and YOU will be on the program.

"I believe," he said, "the Chamber of Commerce of Traverse City, which is just a few minutes' drive from the camp, will give the convention a formal banquet. We will have our smoker at the camp, given by the camp officials, and we will have a wonderful hall in which to conduct our business meetings. Through his radio connections, Dr. Maddy will be able to give this event perhaps more publicity of the kind that actually reaches the people, than has ever been done before.

"One thing I have in mind is a formal presentation of the A. B. A. memorial plaque to be installed in the Sousa Memorial library at the University of Illinois. I believe we can arrange to have Mrs. Sousa there to receive this presentation, she, in turn, presenting it to Mr. Harding, and all of this to be broadcast over a national hookup.

"As you know," he said, "the National School Band association presented a beautiful bronze memorial plaque to the library last January. Our plaque will be quite similar, particularly as to size and shape, and this will give a beautiful effect, as the two plaques will be installed on either side of Mr. Sousa's original stand.

"I hope that every member and every

associate member will make a special effort to attend this convention, and I feel that we should feel deeply grateful to Mr. Maddy for coming to our rescue at this late date. I should have felt very badly if this year's convention had gone entirely by default, thus establishing a very bad precedent. Our secretary, Mr. Bainum, will send you a prospectus just as soon as it can be gotten out, and I want everyone to plan to come."

Speaking of the National School Band association, Mr. Simon said, "It is the only organization that insures the continuance of bands."

At a later meeting between Secretary Glenn Cliffe Bainum and Mr. Maddy the details of the three concerts, which are to be held on three nights of the convention, were gotten under way. There will be an entire afternoon of boating and deep sea fishing (and if any of you are a bit uncertain of your casting skill, be advised that Joe Maddy is a superlative expert). These events will take place on Traverse Bay, followed by a dinner at the Traverse City Country club, and in the evening a bandmasters' frolic with what Glenn Bainum refers to as an "unique program", and you know that means really something.

More details will be given in this column in the next issue.

• • •

Richard J. Dunn, who was chairman of the Entertainment Committee for the 1936 convention when planned for Houston, has mailed a fine letter expressing disappointment and regret that circumstances made it impossible to carry out the original plan, to all those who had projected their active interest into the affair. These include Honorable James V. Allred, governor of the state of Texas, and Honorable Walter Woodrill, lieutenant-governor; the mayor and the city council of Houston; the Chamber of Commerce and the chairman of the Houston Centennial committee; Dr. T. O. Walton, president, and others of A. & M. College, and many others.

• • •

Monsieur Gagnier is preparing his H. M. Canadian Grenadier Guards' band for a new series of Saturday evening broadcasts. During the summer the band will also play a series of open air concerts for the Campbell estate.

So as musical director of the Canadian Radio commission for the province of Quebec, his responsibility to the Société des Concerts Symphoniques, an orchestra sponsored by the Provincial Government, and the concentration of his spare time on the creation of new works, the gentleman is busy. His new works, recently released by Carl Fischer, include Overture "Queen of Hearts", "Skip Along March", and the Toronto Bay Waltz. "I might add," he writes, "that one of my recreations and pleasures is to read your most interesting paper, The SCHOOL MUSICIAN, which I find more and more indispensable. I wish we had had such a periodical when I was young."



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Trombone Textbook

(Continued from page 24)

movement of the wrist is smooth and certain.

Any other tones may be used on the various positions, such as second to third positions, third to fourth, fourth to fifth. The movement of the slide is controlled entirely by the wrist. The elbow should not move. The student must hear the correct tones and above everything else, observe his position by practicing before a mirror.

Study the exercises given. Develop the tones in the two way markings as illustrated in Exercise One.

Exercise Two should be practiced in the same manner. Each measure should constitute an entire exercise following the outline as given for Exercise One.

The student must observe that some tones need humoring. These are indicated by signs above or below the numerals. The sharp sign indicates that the position should be made somewhat shorter. The flat sign indicates that the position must be made longer. This can be determined by the student by comparing the tone with the original position.

Exercise Three consists of intervals and requires plenty of practice and really gives the student a chance to use the artificial positions. Also develop a true glissando. This study should be played as marked. Observe the positions as given. It will be necessary to move the slide quickly on all slurred tones.

The half notes should receive a slight accent and the quarters should sound subdued and somewhat shorter in value. Do not hurry the tempo, and locate each position as certainly as if the slide were a valve on the cornet.

Always endeavor to create a clear attack and good intonation.

Kind Words

"Our school has been a subscriber of *The SCHOOL MUSICIAN* for the past two years and finds it is a very worthwhile book. Regular assignments for music students are taken from *The SCHOOL MUSICIAN*."—Charles Neil Starr, Orchestra Director, McDonald, Ohio.

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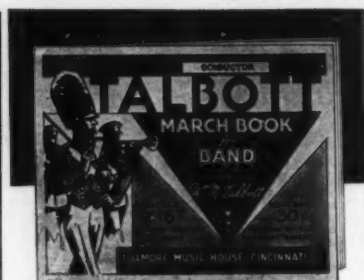
I received the new Spinno baton several weeks ago, and I think it is the finest baton on the market. Our director and our band and orchestra certainly are pleased with it.—Eileen Washburn, North High School Reporter, Minneapolis, Minnesota.

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Reign of Rhythm	Friendship

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1st Bb Cornet	Bass Saxophone
2nd Bb Cornet	1st Eb Horn (Alto)
3rd Bb Cornet	2nd Eb Horn (Alto)
4th Bb Cornet	3rd & 4th Horns
Piccolo	1st Trombone,
Flute in C	Bass Clef
Oboe	2nd Trombone,
Bassoon	Bass Clef
Eb Clarinet	3rd Trombone,
1st Bb Clarinet	Bass Clef
2nd Bb Clarinet	1st and 2nd
3rd Bb Clarinet	Trombones, Treble
Sop. Saxophone	Baritone, Bass Clef
1st Alto Saxophone	Baritone, Treble Clef
2nd Alto Saxophone	Basses
Tenor Saxophone	Drums

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phone, clarinet; Rupert Stratton, leader, violin and trumpet; Bethal McCook and Marion Jacobs, trumpet; Vincent Given, drummer; and Ray Parks, pianist.

• • •

Send Your Picture

The school dance bands are keeping plenty busy these days with proms, and hops, and balls, and what have you to play for. Every day or so we hear of a



The boys and girls who take active part in a dance band find the organization a source of real entertainment as well as valuable to them in broadening their musical perspective. One glance at this picture is enough to convince anyone that these boys are having a great time.

This band keeps a busy schedule playing as many as three dances and never less than one each week, working on a guarantee basis. The boys are planning to take a steady contract at a summer resort during vacation, and during that time several former members will supplement the group. The present members have been playing together a little more than a year and have already worked themselves into a very commendable organization.

This dance band pays a great part of the schooling expenses of each of its members. All of the members of the group hold responsible positions in the college band and symphony orchestra.

Among the "collegians" are Robert Fox, Delbert Oswald, J. M. Cunningham, saxo-

new dance band winning its way into the hearts of fun loving boys and girls. We are mighty glad to hear about these groups and we are practically "tickled pink" when they send us a picture or two. Watch this column the next few months, for we will have a lot of news for you.

And if you have a group in your own school whose picture you would like to see in *The School Musician* just drop us a line telling us how good they are, and send it, along with the picture, to us right away. You had better hurry, for we're expecting stacks of pictures from dance bands during these next few, their active, months, and we might not be able to use them all you know. Get yours in early.

The Student Takes the Baton (Continued from page 22)

in a school assembly program and later at a public concert.

Before the next appearance, make sure you have mastered all uncertain places that appeared in the last trial. Consistent testing and restudying is sure to bring success.

Review the fundamentals daily. Correct habits of routine will carry you through no matter how nervous you may be.

Next month I'm going to suggest a last minute check up questionnaire

for your final polishing for the concert.

And now let us turn to another important phase in student directing—section directing and cues. If one section of players has an important part that should be brought out, or if they need "steading" we often direct for their special benefit. This gives them confidence and adds greatly to the general effect. For example, if an overture opens with a fanfare of two measures for cornets and trum-

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pets followed by a strong passage for
full band, turn slightly toward the cor-
nets, look directly at them, and give
them your entire attention in direct-
ing those first two measures.

As you near the end of the second
measure prepare the rest of the band
for its entrance by facial expression
and a more inclusive movement of the
arms. Always be precise in marking
entrances, but also be careful to warn
the section just before the entrance
is due.

How should cues be given? Some
use the left hand for that purpose by
keeping it rather quiet before the en-
trance and making a definite, vigorous
gesture toward the section to mark
the entrance. The baton can often be
used to good advantage, and a slight
shifting of the body position helps,
but the greatest help in all such cases
is the eyes.

A sharp, penetrating, intense, intel-
ligent look of the eyes really gets re-
sults. They are the best "attention
getter" I have ever found. If you
have the music memorized, you can
use the eyes much more effectively
in conveying your ideas to the players.
Less waving of the arms and more
intelligent use of the eyes, facial ex-
pression, and body position makes a
more pleasing and effective perform-
ance. Constant "over directing" looks
monotonous to the audience and does
not mean a thing to the players.
Make every gesture mean something.
Contrast in directing is just as impor-
tant as it is in playing.

And now, before closing, I would
like to quote from a letter, written by
a nationally known school band direc-
tor, forcibly illustrating a point which
every director and student director
should think over seriously.

"I have read with great interest
your common sense comments in *THE
SCHOOL MUSICIAN*. I am glad to
see the leaders in the educational
field getting away from using the term
the way. You have pointed out a
good way and recognized other *good
ways*. That is fine."

If the judges and directors would
take that quotation to heart and over-
come their narrow-mindedness, I be-
lieve our contests would prove far
more valuable. If a man does well
and gets good results, it seems to me
that he should get credit for it, even
though he hasn't gone about it ex-
actly the same as someone else would
have done.

Next month the lesson will include
practical suggestions on judging, for
every student conductor should learn
the fundamentals of that art. We shall
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"THE BACK PARLOR"

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Arouses Enthusiasm

● The president of the Logansport, Indiana, School Music Boosters club, Mrs. Maude Sowers, writes that that organization has done a great service in crystallizing a music sentiment throughout the city and in making the people of Logansport music conscious.

The Logansport Boosters club was organized in May, 1932. Membership was opened to any person interested in promoting better music (and more of it) in the city schools. A nominal membership fee of twenty-five cents was decided upon. Membership now numbers 235.

Meetings are held once every six weeks in the form of a covered dish supper followed by business meetings and musical programs. The officers of the club are Mrs. Sowers, president; James Smith, vice-president; Louis Kasch, second vice-president; Mrs. Ruth Grindle, secretary; Mrs. Edwin Barnett, treasurer.

Since the club's organization it has sponsored one District contest in the high school building and has raised funds to send the high school band and orchestra, ensembles, and soloists to various contests. The club has purchased instruments for the band and completed outfitting the band with uniforms. This year the club is assisting with the provision of free instrumental class instructions on the various band and orchestra instruments.

Tag days, suppers, rummage sales, bridges, and bunco parties have raised the major portion of the money for this club. A new project has just been started—a series of "chain luncheons" are being held in homes of various members.

A New Capacity

● A new capacity for members of the Band and Orchestra Parents club—the members of just such an organization of Little Rock, Arkansas, have been made the official chaperons of the school musicians there. A few members attend all of the football games or concerts given by either the band or the orchestra, at home or away. In January the club turned the tables and played host to the boys and girls at a party in appreciation of the fine work the musicians had been doing.

And, of course, this club does its share toward raising funds to help in the purchase of new equipment for the school musicians. One of the ways they have found successful has been by sponsoring a "Band Week" in the spring. Mrs. J. R. Harper, one of the members, writes us that the club recently held a night meeting in order that the fathers might attend and see the work they have been doing.

The One and Only

● Mrs. G. C. Hoyt, corresponding secretary for the Shelby, Montana, Band Mothers club, says that their town holds the distinction of having the only band mothers club in the state. Well, perhaps she is right, but we do know that the Shelby organization is one of the best to be found anywhere.

The Shelby Band Mothers club was organized last October at which time

Mrs. W. A. Newhouse was elected president; Mrs. W. F. Burns, vice-president; and Mrs. W. O. Weinland, secretary-treasurer. The club meets once each month at the home of a member. This is usually a luncheon meeting, and individuals from the music department entertain.

Soon after organization in the fall, the club sponsored a tag day and netted \$31, a great starter. The mothers took over the sale of tickets for the annual Christmas concert and had excellent results. Then the club solicited various civic organizations.

When the band needed new instruments, the mothers went before the school board and encouraged them to purchase a new sousaphone for the band. In January the mothers baked seventy-five pies and sold them. Money from this sale and the lunches amounted to enough that the club was able to purchase a second sousaphone for the band. A total of \$640 worth of instruments have been provided for the band through the efforts of the band mothers this year. They have also purchased new music and sold enough subscriptions to *The School Musician* to entitle them to a new Spinno baton.

For the remainder of the year the club is going to concentrate on building up a beginners' band. It is also planning to purchase a new drum major's uniform and to secure the funds necessary to send the band to the annual festival in Havre, Montana.

Another Helper

● Increasing interest in the school musical organizations on the part of the band and orchestra mothers of Willmar, Minnesota, has led to the establishment of a Music Boosters club. All mothers and persons interested in promoting the band and orchestra are invited to become members.

The club's first meeting was held in November. At the second meeting, early in December, Mrs. J. Albert Peterson was elected president. Other officers of the club are Mrs. R. H. Sigg, vice-president; Mrs. R. C. Chisholm, secretary; and Mrs. Harold Larson, treasurer.

The Boosters club meets the second Friday of each month in the band room at which time music is furnished by the band and orchestra students. The purpose of this organization as stated in its constitution is "To give moral and financial support to the instrumental groups in the Willmar public schools."

Before this club was organized there had already been a very active group in Willmar looking out after the interests of the school musicians. This group was made up of approximately ten band and orchestra parents and business men of Willmar. Walter W. Erickson was chairman of this group's representatives, and he in turn selected additional members to act as a band uniform committee.

The first project sponsored by the band uniform committee was a concert given by the high school band which netted \$100 toward the fund. Through the cooperation of the high school principal, A. E. Westgaard, a former alumnae class voted to turn over its class memorial fund to

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the band. The band received \$226 from
this source.

Contributions made by leading business
organizations, private concerns, and in-
dividuals made up the total of several
hundred dollars. This fine and organized
effort on the part of a few business men
and parents brought \$900 worth of new
uniforms to the Willmar high school band,
and now that the instrumental department
has an organization like the Booster club
behind it, it should never see a blue mo-
ment.

Here's How They Do It

West Frankfort, Illinois, has a Band
Parent association of which any city
should be proud. The members of this
association give unselfishly of their time,
money, cars, and efforts to send the boys
and girls, striving to get to the top in
the instrumental music world, a fair
chance.

The organization recently decided to
put on a drive to secure funds for high
school band uniforms. In order to raise
funds the members have given teas,
sponsored plays, had magazine sales, run
a booth at Labor day celebrations, spon-
sored a Hallowe'en festival on the streets,
and given auction sales. Each of these
activities brought good returns, which,
augmented by personal contributions from
individuals and business groups, made a
sufficient total to purchase the new uni-
forms.

They Gave a Play

March 6 the members of the Band and
Orchestra Mothers club of Portsmouth,
Ohio, put on a delightful play in the
high school auditorium. "Mrs. Tubbs of
Shantytown" focused the attention of the
whole town of Portsmouth on the fine
work of this organization, and the play
was a huge success.

Keeping right at it, the club is planning
a cooking school demonstration and a
musical program for April 2 to help swell
the purse. And in their spare time the
mothers are working on a quilt which
they will raffle off at the spring concert
given by the band and orchestra.

So far this year the Portsmouth moth-
ers have raised \$500 for their boys and
girls and they have a nice "nest egg"
ready for contest expenses.

Backing the Canton Band

Back of the Canton, South Dakota,
high school band is a Band Parents or-
ganization which has been of inestimable
value in putting the band in the fine posi-
tion it is today. This band has done a
fine quality of work for several years and
the parents' organization has always been
a faithful auxiliary.

The local board of education and the
parents group co-operated in the addition
of \$1,000 worth of instruments to the
band equipment. Several new instru-
ments have been purchased for the band
since this large gift was given.

An annual rummage sale has proven
one of the most profitable money-making
schemes for these mothers. They have
also operated food stands at celebrations.
One old-fashioned basket supper was quite
a success. Over \$1,000 was raised for the
band by selling tickets on a new automo-
bile.

The officers of the club are: Mrs. E. I.
Whitehead, president; Mrs. H. J. Bekke,
secretary; and Mrs. G. H. McAnally,
treasurer. Meetings are held monthly.

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(Turn to next page)

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(Continued from preceding page)

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